

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4014.

SATURDAY, OCTOBER 1, 1904.

LIBRARY ASSOCIATION.

TECHNICAL CLASSES.

The NEXT COURSE of CLASSES will COMMENCE on WEDNESDAY, October 5, 1904, and will be held at the LONDON SCHOOL of ECONOMICS and POLITICAL SCIENCE, CLARE MARKET, W.C. The Lecturers during this Session will be Messrs. J. D. BROWN, A. W. POLLARD, M.A., and HENRY D. ROBERTS, the Subjects being Sections 2 (Bibliography), 5 (Library History and Organization), and 6 (Practical Library Administration) of the Examinations Syllabus of the Association.

CORRESPONDENCE CLASSES.

Arrangements have been made with Mr. J. D. BROWN to conduct CORRESPONDENCE CLASSES in the above-mentioned Sections 5 and 6. These Classes will run concurrently with those to be held at the London School of Economics. Both Series of Classes are meant to assist Students in their preparation for the Professional Examinations of the Library Association. The NEXT EXAMINATION will be held in the FIRST WEEK in MAY, 1905. Full particulars relating to the Classes or Examinations may be had on application to the undersigned.

HENRY D. ROBERTS,
Hon. Secretary of the Education Committee.
St. Saviour's Public Library, 44, Southwark
Bridge Road, S.E.

LONDON POSITIVIST SOCIETY.—Mr. FREDERICK HARRISON will LECTURE at ESSEX HALL, ESSEX STREET, STRAND, on SUNDAY EVENING, October 2, at 7 P.M. Subject: "THE ATTRIBUTES OF CHRISTIAN CHURCHES ON PUBLIC QUESTIONS." Admission free.

CONDOR, ROTHENSTEIN, and C. H. SHANNON.—EXHIBITION of WATER COLOURS, PASTELS, and PAINTINGS by C. Condor, W. Rothenstein, and C. H. Shannon; also Exhibition of a choice Collection of English Water Colours, the Property of a well-known Collector, recently deceased. NOW OPEN. THE LEICESTER GALLERIES, Leicester Square, London.

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MERCHANT TAYLORS' SCHOOL, Charterhouse Square, E.C.—FIVE ENTRANCE SCHOLARSHIPS for Boys under 14 years of age on October 12, 1904, will be competed for on DECEMBER 1, 2, and 3 next. An ordinary ENTRANCE EXAMINATION will be held on WEDNESDAY, December 7, 1904.—For particulars apply to the SECRETARY.

THE UNIVERSITY of LEEDS.

The NEXT SESSION will BEGIN on OCTOBER 4. University Degrees are conferred in Arts, Law, Science, and Medicine.

The Classes also prepare for the following Professions:—Chemistry, Civil, Mechanical, and Electrical Engineering, Mining, Textile Industries, Dyeing, Leather Manufacture, Agriculture, School Teaching, Commerce, Law, Medicine, and Surgery.

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The appointments will be for Three or Four Years from January 1, 1905, and, in addition to the above-mentioned salaries, Hotel and Travelling Expenses will be paid.

Candidates should lodge twenty copies of their Application and Testimonials with the undersigned on or before NOVEMBER 12, 1904. ALAN E. CLAPPERTON, Secretary, Glasgow University Court, 91, West Regent Street, Glasgow.

HARROGATE COLLEGE.

The DIRECTORS have decided not to proceed at present to elect a HEAD MASTER, but propose to SELL the COLLEGE as a going concern. J. H. TURNER, Solicitor, York.

BECKENHAM EDUCATION COMMITTEE.

Applications are invited for the post of ASSISTANT MASTER in the SECONDARY DAY SCHOOL for BOYS, English, French, and German are essential. Teaching in not more than Two Evenings per Week will also be required. Salary 150l. per annum.—Applications, accompanied by copies of not more than three Testimonials of recent date, must reach the undersigned not later than SATURDAY, October 15. F. STEVENS, Clerk of the Committee. District Council Offices, Beckenham, Kent, September 27, 1904.

UNIVERSITY COLLEGE of NORTH WALES.

(A Constituent College of the University of Wales.)

Applications are invited for the post of ASSISTANT LECTURER in the DAY TRAINING DEPARTMENT, now vacant. Salary 120l. Applications and Testimonials should be received not later than WEDNESDAY, October 19, by the undersigned, from whom further particulars may be obtained.

JOHN EDWARD LLOYD, M.A., Secretary and Registrar, September 27, 1904.

UNIVERSITY COLLEGE of NORTH WALES.

(A Constituent College of the University of Wales.)

Applications are invited for the post of TEMPORARY ASSISTANT LECTURER in LATIN for the coming Autumn Term. Salary 40l. The Lecturer appointed will be required to give assistance in the work of the Department and to teach the Latin classes described in the College Calendar. The number of Hours to be given in Teaching will be from 15 to 20 a Week. Applications and Testimonials should be received not later than MONDAY, October 3, by the undersigned.

JOHN EDWARD LLOYD, M.A., Secretary and Registrar, September 28, 1904.

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Education Office.

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SATURDAY, OCTOBER 1, 1904.

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LITERATURE

Aubrey de Vere: a Memoir based on his Unpublished Diaries and Correspondence.
By Wilfrid Ward. (Longmans & Co.)

BIOGRAPHICALLY the fate of Aubrey de Vere a little resembles that of the malefactor whose head is posted at one city-gate, his trunk being at another, and his limbs distributed afield. By his own sentence, characteristic in its selflessness, his "remains" are scattered. The 'Life' of Tennyson was enriched by his contribution; to the memoir of Patmore he did a like service; his letters are familiar in half a dozen books already on the shelves; and his 'Recollections' were published seven years ago. Mr. Ward has made no attempt to deal with these conditions of dismemberment; he has not attempted to gather the fragments. With the exception of some letters of Aubrey de Vere's that have been already printed in the correspondence of his dearest friend, Sir Henry Taylor, and in the 'Life' of Sir William Rowan Hamilton, nothing has been reproduced in these pages. Mr. Ward gives them the frank label of a memoir "based on unpublished diaries and correspondence," and he is throughout as good as his word. Obviously the wealth scattered by Aubrey de Vere for the benefit of his friends while he lived impoverishes to that extent the volume now in our hands. The renunciations of Aubrey de Vere have not ended with his life. Mr. Ward, as might be expected, has dealt competently with the somewhat restricted materials under his hands; what he has done he has done well; but his determination not to attempt a biography based, with due proportion, on all available data, printed or unprinted, will awaken a regret the more keen inasmuch as the opportunity, once passed over, is hardly likely to present itself again.

One most noticeable omission is that of any adequate allusion to the friendship between Aubrey de Vere and Coventry Patmore. Scant justice is done

to a friendship between two poets, which had a lasting influence on the life of one of them, by the printing of a letter, itself almost unintelligibly prolix, on the possible advantages of omissions, not specified, in one of Patmore's poems. The allusion to Landor's high appreciation of De Vere's verses might well, we think, have been supplemented by a quotation of the poem Landor addressed to him. "Make thy proud name still prouder for thy sons," was his injunction to the young poet who was to die a celibate at the age of nearly ninety, with only one elder brother, Sir Stephen de Vere, left to represent the male line. Yet it would be unfair to disparage this volume as one made up of scraps or remnants. The new matter is treated consecutively; the gaps are few; and some of the letters, notably the letter De Vere addressed to Mrs. Edward Villiers after his conversion to the Roman Catholic faith, show him at his best in prose that is charged, but never surcharged, with feeling.

Aubrey de Vere did so consistently "live by admiration" of Wordsworth and Tennyson, that their casual appearance in these pages is still frequent, and is always welcome. He met Wordsworth during a visit to London in 1841, and at once, in a letter to his sister, spoke of the poet as "the kindest and most simple-hearted old man I know." Of Wordsworth's conversation he says:—

"As for duration, it is from the rising up of the sun to the going down of the same; as for quality, a sort of thinking aloud, a perpetual purring of satisfaction. He murmurs like a tree in the breeze, as softly and as incessantly; it seems as natural to him to talk as to breathe. He is by nature audible as well as visible; and goes on thus uttering his being just as a fountain continues to flow or a star to shine. He is the voice and Nature the instrument; and they always keep in perfect tune. We went together to Windsor, and you may imagine the interest with which I saw the old bard, so thoroughly English in his feelings, looking upon those historical towers as old and grey as himself."

Wordsworth was "in good spirits about politics," but said that he did "not wish to be called either Conservative or Reformer, but Improver"—a name which will not commend itself to present waverers about names, and which in any case must become by use a mere party label with the rest. In 1842 De Vere made his first stay under Wordsworth's roof, esteeming the opportunity to be "the greatest honour" of his life. The old poet, in the evening,

"wandered about the room, having as it were no hold of the ground and supporting himself like a swimmer on extended arms. Every moment he laid his hand on his round grey head—a strange interesting forlorn being."

De Vere quoted to him Tennyson's lines "You ask me why," to the dictation of which Wordsworth conceded the epithet "manly." More interesting still was the confession of Wordsworth that it was long before he ventured to think himself a poet, and that he felt "his own poetic vocation to be the expounding of the symbolic Bible of nature."

The June of 1850 carved two important events in Tennyson's life—the publication of 'In Memoriam,' and the marriage of its author. "The finest strain since Shak-

speare" was the opinion of 'In Memoriam' first expressed by Aubrey de Vere, whose second thoughts were that it "set the author above all moderns except Coleridge and Wordsworth." Soon after their marriage, the Tennysons went to stay with some cousins of Aubrey de Vere, who was himself of the party, and wrote:—

"The poet's wife is a very interesting woman—kindly, affectionate and, above all, deeply religious. Her great and constant desire is to conduce, as far as she may, to her husband's growth in the spiritual life. Indeed I already observe a great improvement in Alfred. In proportion as the humanities are developed in a character there is a foundation for that religion which is the complement of the humanities; and Alfred has always been to an extraordinary degree human. I have never before had half so much pleasure in Alfred's society. He is far happier; and his 'wrath against the world' is proportionately mitigated."

Of Carlyle, Aubrey de Vere's impression was that he had a deep heart rather than a deep mind. "He had not the faculty of thinking with self-possession," is another of his criticisms of Carlyle, whom he also with penetration described as sometimes pursuing Truth with an impetuosity which ended in running her down. The passage of arms between the Sage and the Roman Catholic neophyte is familiar: "You were born free—do not put yourself into that prison." "But I have often heard you say that Catholicism is the only coherent form of Christianity." "True," retorted Carlyle, "but Protestantism has its face turned in the right direction." In Florence, Browning encountered the new convert, in whom he recognized what Mr. Ward calls "the glow of the newness of life—the dawn of spiritual daylight." Browning wrote to him afterwards:—

"The sense of the spiritual, the exercise of the soul's instinct, the attitude of the life towards the Truth and the Love, are always interesting to me. I am never tired of sunrises."

Browning's love of a shrewd paradox did not desert him, however, for he adds:—

"That I believe you to be mistaken in much is obvious; but you think worse of the act of mistaking than I do; and so it is true that I differ less from you than you differ from me."

Of the singular sweetness of Aubrey de Vere's character the book has abundant illustrations. The De Veres, though descendants of "the fighting De Veres," Earls of Oxford, lived together in unity. His adoration of his parents survived alike his change of faith and the lapse of time. His name stands for loyalty in attachment. Each summer found him punctual as itself in his round of visits to old haunts of his parents away from Curragh Chase, to the grave of Wordsworth, and to the paths they trod in poetic exaltation together. He could not look at Nature with another without feeling that a certain marriage rite had been performed:—

O Earth, maternal Earth, and thou O Heaven,
And Night, fire-born, who now, even now, dost

waken
The host of stars, thy constellated train,—
Tell me if those shall ever be forgiven,
Those abject, who together have partaken
These sacraments of Nature, and in vain!

Only those who knew the solemnity he attached to the word *sacraments* could comprehend the fulness of his speech; for he never played with words as counters; his

lips could not frame an idle, still less an insincere, speech. What may be called the annual habit in him—shown in that faithful anniversary visit to the Taylors at the Roost at Bournemouth, to the Tennysons at Aldworth and at Farringford, and to Newman at Birmingham—he had from Nature in boyhood. At Curragh he “learned the years” and their seasons, marking

“the succession of flowers, and if the bluebell or the cowslip came a little before or after its proper time we felt as much aggrieved as the child who misses the word he is accustomed to in the story he has heard a hundred times before.”

Not that so single a mind could escape all complexities; but these came to him only when he found his loyalties in conflict with each other. When Tennyson's drama made Queen Mary topical, Aubrey perceived the opportunity of recalling his father's ‘Mary Tudor,’ which nearly all others had forgotten; and great was his filial pride, though great also his scruple as a friend, when one of the critics among his intimates was able to say in print that Sir Aubrey had done the finer work. A still greater ordeal was his when his own ‘Becket’ preceded Tennyson's to the press. “So you have taken Becket out of my hands,” said the Laureate, with a hint of that “irony” which Aubrey de Vere had observed in Newman, and had labelled as his least attractive characteristic. The Tennyson taunt, if such he suspected it to be, Aubrey de Vere would suffer gladly, because it was with him a matter of conscience to try to show the Archbishop as something other than a handy property on the stage of ecclesiastical turbulence. The volumes of poems by his friends Aubrey de Vere distributed must have gone into long numbers, chief among them the sonnets of his father which he reprinted. His memory for poetry was remarkable, and he constantly recited the poems of Shelley, Keats, Wordsworth, Tennyson, Patmore, but never his own, reserving for verse a rapt tone which belonged to religion rather than to the topics of daily life. It was characteristic of his subordination of himself to the interests of others that at Wordsworth's he was spoken of by the gardener, an unconscious psychologist, not by his own name, but as “Miss Fenwick's friend.” Consistent to the end, during the last hours of his life his wanderings were sufficiently coherent to allow those about him to know that he was praying, not for himself, but for others. The ruling passion—the only passion he had allowed himself—was strong in death.

Mr. Ward writes as an expert in the religious movements of the nineteenth century, and nothing could be better put than some of the passages about Aubrey de Vere's relations to these movements to be found in the chapter entitled ‘Oxford, Cambridge, and Rome.’ But Mr. Ward nowhere attempts to place Aubrey de Vere as a man of letters. This estimate of the relative importance of religion and literature, if they are to be divided into compartments, would certainly have been De Vere's. But he himself, in the intervals of thinking about his friends' immortality, allowed himself some moments of perplexity about his own. He had been hailed by Landor as a Greek come again. “It is the first time I have felt *hellenized*

by a modern hand,” Landor wrote after reading De Vere's ‘Search after Proserpine’; and he adds of a passage in it: “Nothing in the best of Greek dithyrambs was better.” In the succeeding generation Mr. Swinburne—an apparent Incompatible whom Mr. Ward might well have quoted—hailed a lyric of De Vere's, “When I was young I said to sorrow,” as one that Shelley might have written. On the other hand, he had been cavalierly told that he was one of the mob of gentlemen who wrote a little better than their fellows. An appeal to that wise mentor Sir Henry Taylor did not solve the problem for the baffled rhymist, who brought to a close his own challenging of the future by saying that he should never be forgotten as a poet, for the best of reasons—that he had never been remembered or known. But that was a rash judgment from the writer of the ‘Autumnal Ode,’ the ‘Ode to a Daffodil,’ and the ‘Year of Famine.’ These poems, and a few besides, it is safe to say, will secure for Aubrey de Vere in anthologies an admired and an enduring name. He lived long enough to invite the opinion of at least three generations of readers; and among the younger he had witnesses to his claims as cogent as Landor and Mr. Swinburne. Mr. William Watson might have been named in this regard in the memoir; also Mr. Francis Thompson, whose advent stirred Mr. de Vere as possibly that of the poet he had long predicted who would make straight and common the paths of Christianity and science. An amusing story might have been told of the belated acquaintance made by Mr. de Vere with the muse of Mr. Kipling, as if a sedan-chair and a motor-car had met on a narrow and precipice-skirted track.

The proofs of the memoir have been carefully read; but on p. 89 “Louisa” Bridgman should read “Laura.” The index is not always trustworthy. For instance, the most interesting of many interesting allusions to Manning is not to be found there; and the “Harriet Thompson” mentioned on p. 106 has given the index-maker the opportunity for a gratuitously absurd confusion.

The Thistle and the Fleur-de-Lys: a Vocabulary of Franco-Scottish Words. By Isabel G. Sinclair. (Blackwood & Sons.)

THIS is a pleasant outcome of the activities of the Franco-Scottish Society. In their *Transactions* for 1901 the greater portion of the little work appeared, but the author has done well in publishing in a dainty book so “timeous” a contribution to the *entente cordiale*. That friendliness is a matter of ancient history in Scotland since William the Lion and Louis VII. were allied against the Angevin King Henry. The after effects of political relations which lasted some three hundred years, and led to frequent interchange of champions and fields of action, had scarcely died out in either country within the memory of the last generation. Naturally language would be enriched by the fact of Scottish soldiers campaigning in France, where many a Quentin Durward must have had kinsmen permanently settled. Apart from the importation of many ordinary words, Scotland had the

advantage of keeping touch with the literary civilization of France during a period of its highest refinement. Much may therefore be expected in the way of verbal indications of these long mutual offices in the language of the junior partner. Miss Sinclair accordingly has done well in recording as many words of French derivation as she can find in the native tongue, of which, as a good Scotswoman, she is rightly proud. Indeed, the list might well be added to, as she suggests. Such words as the “Quair” of royal authorship (O.F. *quayer*, mod. *cahier*); “goutte” = drop, “Not a goutte of his phisic should gang through my father's son” (‘Heart of Midlothian,’ chap. xii.); “petticoat tails,” a kind of shortbread, said to be from O.F. *petit gâstel* or *petit-côté* (Jamieson seems to incline to the latter), occur at once. On the other hand, there are a great many words which must have come into use when first the Anglo-Normans obtained a footing in Celtic Scotland.

It must be remembered that probably three-fourths of the population in the days of Malcolm Canmore spoke Gaelic. Among such people Norman-French would take root (many of the vowel sounds being like their own) more easily than among the Teutonic English. One is, therefore, not surprised to find many words now obsolete in English, though they appear in fourteenth-century alliterative ballads and the like, still “living and lifelike” in the Scottish tongue. Such words may be included in a Franco-Scottish vocabulary, but it should be understood that they came *via* England, and were not directly imported, as were probably words like “jigget,” “ashett,” and other stock instances of a later date. If the author should pursue her researches, which is much to be wished, her work would be improved by a constant reference to dates, where these are obtainable. To come to particulars, not a few words are here regarded as peculiarly Scotch, which are common enough on this side of the Border.

The thrush is usually called the “mavis” in the eastern counties; the present writer has heard a Norfolk labourer speak of another as follows: “he don't fare to care about work, he like to go *goavin'* about,” exactly the Scotch sense of that word; many things, good and bad, are still “in vogue”; the “bursar” is an official in all English colleges, though not in the Scotch sense of “scholar”; one has often heard a water-bottle spoken of as a *carafe*; and there is a “dresser” in every English kitchen. *Baff* and *buff* are English—to say neither buff nor baff; “advocates” are probably extinct since the days of Doctors' Commons, though King's Advocates survive abroad in the Crown colonies. One could add other words of this sort, but it may be granted that the mistake is not unnatural, though somewhat amateurish.

Other points will, of course, occur to any one reading this book with the care that it deserves. *Arles* (Gael. *earlas*) is probably from Old French; so may be *arne*, an alder, but it sounds more likely that it is from *verne* than *aune*. It may be noted that the Gaelic is *fearna*, which with initial *f* elided by aspiration would come very near the sound. It is an ancient word, at any rate,

and might well be a Gaelic survival in Lowland Scotch. "Bas le loup" is not convincing. We think "Hee, baloo," or "ba la loo," is just onomatopoeitic. *Bauchle* is an expressive word. It is connected with the adjective *baugh*, most frequently heard on the curling-rink when the ice is watery (Gael. *bog*, soft?). The substantive, the old slipper, in its slack and easy stage, may be classified with such words as *hauchle*, *jauchle*, *sorauchle*, *shauchle*, *trauchle*, and *wauchle*. There is an untidy go-as-you-please air about all of them. O.N. *bagr* has been suggested, but the meaning does not suit. Why should *blae* be derived from French *bleu*? *Bleu* is blue, cerulean; O.N. *bla*, livid, passing into Northern English in the same sense, seems much more probable. "Dowff and blunkit," a quotation from a modern poem, seems a curious bracket. *Blunkit* is said to mean "blanched," and *dowff* is probably from *dubh*.

We doubt if our author quite understands her quotation from 'The Mermaid of Galloway':—

O wha will sit in your toom saddle,
O wha will bruike your glove?

Bruik, she says, is to stitch or embroider, F. *brocher*; but *brook* or *bruike*, in the sense of "enjoy the possession of," is as old as Beowulf. *Bruilaid* may come from *brouiller*, but Gael. *bruilaidh*, thrashing, appears to be as probable. *Bris* or *birse* may be O.E. *brysan*. The Anglo-French form is *bruser*. Dr. Murray does not lean to the interpretation here given of *callet* (1), quasi *caillette* (fool, &c.), from *caille*, quail; *callet* (2) from *calotte*, cap or coif, seems right, if we may say so (the authority is new to us). *Causeway* and *causey*, O.N.F. *causie*, was English in very early times. *Charnel*, hinge, occurs in a MS. account of St. John's Hospital at Canterbury, 1511; as the hinge of a helmet it was English in 1430.

We fail to see the analogy between *talbar*, to beat, and F. *tabard*, but both this and the cognate form *toober* seem connected with O.F. *taborer*.

Cleek or *cleik*, substantive and verb, is a word widely spread and of many applications. "To cleek" is used by Wycliffe. *Clecke* is to be found in the O.E. 'Geste of Kyng Horn.' Jamieson gives *Is. klakr* as the root. Jamieson's "Gothic" derivations are always to be taken *cum grano*. But the word seems Teutonic in origin. *Contrair*, "in the contrair" was English in 1325, according to Dr. Murray ('E. E. All. P.', B. 266). O.L.G. *spenen*, Dutch *speenen*, seems related to *span*. So says Jamieson, who "is informed" that *spanadh* is Gaelic for the same (erroneously, as far as we know). *Sott*, to leap, as water in boiling, is said by the last authority to be A.-S. *seothan*. *Crouse*, bold or boldly, we must think more likely to be the M.E. (northern) *crus*, said in the 'New English Dictionary' to be connected with M.H.G. and L.G. *krus*, crisp (of texture and temper), than to be derived from Fr. *courroucer*.

One last objection. Miss Sinclair gives under *biggonets* a well-known passage from 'The Heart of Midlothian': "The Queen tore her biggonets for perfect anger," &c., and gives a reference to 'Mansie Wauch.' Was Delta, then, a plagiarist? or is this a mistake?

In concluding this possibly rather ponderous list of suggestions, we believe we are paying the author the compliment of taking her seriously, as she would desire.

Correspondance de George Sand et d'Alfred de Musset. (Brussels, Deman.)

IN one of the letters now published in their complete form for the first time, Alfred de Musset writes:—

"La postérité répètera nos noms comme ceux de ces amants immortels qui n'en ont plus qu'un à eux deux, comme Roméo et Juliette, comme Héloïse et Abélard. On ne parlera jamais de l'un sans parler de l'autre."

It is true that the name of George Sand instinctively calls up the name of Alfred de Musset, and that his name instinctively calls up hers. But does posterity really repeat the names of "the lovers of Venice" in the same spirit as it repeats the names of the lovers of Verona, or even as it repeats the name of "the learned nun" and her lover? A third name asks to be admitted into the company; posterity queries, "And Pagello?"

This is a question on which the last word will probably never be said; but the most important documents in the case, certainly, are those which have now been published in as entire a condition as George Sand's careful scissors left them. They were preserved by her, it is clear, as a justification of herself; and there is no doubt that they justified her in her own eyes. It is still possible to read them through, and, while admitting the troubles that she had to suffer from a spoilt child like Musset, to sympathize, if not actually to take sides, with Musset rather than with her. Musset's letters, with all their extravagance, sentimentality, literary affectations, petulances, fits and starts of feeling, hysteria even, are the letters of a man who is really in love, who really suffers acutely. George Sand's letters are maternal, affectionate, reasonable, soothing, at times worried into a little energy of feeling; but they are the letters of a woman who has never really loved the man whom she has left for another. "Tu as vingt-trois ans, et voilà que j'en ai trente-et-un," she says, in one of the last of them; and there, certainly, is the explanation of much. In one of the first letters after Musset's flight from Venice, he writes to her: "Tu t'étais trompée; tu t'es crue ma maîtresse, tu n'étais que ma mère"; and she answers, "Peu importe!" She calls him "Mon petit frère, mon enfant," and cries, "Ah! qui te soignera et qui soigneraï-je? Qui aura besoin de moi et de qui voudrai-je prendre soin désormais?" The real woman speaks there, and, coming when it does in the story, it is not the word of a lover. It expresses the need of an organization, the "besoin de nourrir cette maternelle sollicitude qui s'est habituée à veiller sur un être souffrant et fatigué." Between this instinct of compassion and the impulse of love there is a great gulf. It is an instinct that may be heroism in a woman who renounces love for its sake. But a very harsh kind of comedy steps in when the woman writes of her present lover to her former lover: "Je l'aimais comme

un père, et tu étais notre enfant à tous deux."

It is true that Musset, genuine as his letters seem to be in their expression of a real feeling, is not always absorbed in it to the exclusion of other interests. A month after he has left Venice, in the midst of a troubled and very serious letter, he says suddenly:—

"Je m'en vais faire un roman. J'ai bien envie d'écrire notre histoire: il me semble que cela me guérirait et m'élèverait le cœur."

He asks her permission, which she gives readily; she is writing something else, not about herself or him at all, a part of her undeviating course of work, which flows onward, then and always, without change of direction, or in any direction. While he reads 'Werther' and meditates the 'Confession d'un Enfant du Siècle,' a book certainly made out of the best of his heart and the most honest part of his senses, she is asking him to correct her proofs for the *Revue des Deux Mondes*, and to insert the chapter-divisions, which she is afraid in her haste she has forgotten. Later in the book the letters become more exciting. They meet again, and Musset forgets everything but his love. The letter from Baden (pp. 137-44) is an outcry almost of agony. The words gasp and rush:—

"Je suis perdu, vois-tu, je suis noyé, inondé d'amour; je ne sais plus si je vis, si je mange, si je marche, si je respire, si je parle; je sais que j'aime."

Pagello is no longer between them, but there is something, as before, between them; she tries to love him again, seems about to succeed, and then there is the new, inevitable parting with which these letters end. In some of the brief last letters she, too, seems to suffer, and the distressing reasonableness of tone gives way to a less guarded emphasis. But she recovers herself, and with the cry of, "Mes enfans, mes enfans!" leaves him.

Such value as the episode may have had to the rarer genius of the two is to be found, perhaps, in the phrase of Musset, true most likely: "Sois frère, mon grand et brave George, tu as fait un homme d'un enfant." The amount of "self-improvement" derived by George Sand from the same experience is a more negligible quantity. Musset at least was to write a few songs and a few comedies which were worth any "expense of spirit" whatever; and if George Sand helped to make him the man who was capable of writing these, she did well. Her own sentimental education could probably have done without Musset easily enough; we might have had one 'Elle et Lui' the less, but we should have had one 'Lucrezia Floriani' the more. Musset or Pagello, Chopin or Pierre Leroux, it mattered little to her; each added an appreciable interest to her life, and an appreciable volume or so to her work. But of no man could it be said that he had been needful to her, that he had helped to make her what she was. She went through life taking what she wanted, and she ended her days in calm self-content, the most famous of contemporary women. It is possible that in the future she will be remembered chiefly as the friend or enemy of some of the greatest men of her time.

The History of The King's Body Guard of the Yeomen of the Guard. By Col. Sir Reginald Hennell, D.S.O., Lieutenant of the Guard. (Constable & Co.)

THE author of this book became an Exon of the Guard in 1894; next year he was appointed Clerk of the Cheque and Adjutant, and turned at once to study the records of his corps, only to find that there was virtually no history extant. Whether the records had never been collected, or were destroyed in the fire at St. James's Palace in 1809, is not to be known—fires do consume the non-existent sometimes. Anyhow, Col. Hennell (as he was then) offered to retrace the records, and received the gracious approval and assistance of Queen Victoria, who placed at his disposal all the State papers concerned. The results of these researches have been duly embodied in seven official volumes, now carefully preserved at the headquarters of the corps, Friary Court, St. James's Palace: the author gives a summary of their contents in the present history, for which he was collecting materials *pari passu* with his official researches. Published this summer, the handsome volume now before us fulfils the Horatian rule in its nine years of preparation. The edition is limited to three hundred copies, and owes much to the generous support of numerous subscribers, first and foremost of whom is His Majesty the King, who has not only accepted the formal dedication, but has further permitted the reproduction of many important and interesting documents, pictures, and miniatures in the royal collections. The records now published are no mere regimental chronicle; they are an epitome of English history for over four hundred years, during which the Yeomen of the Guard have been privileged to attend their sovereigns, at home and abroad, upon many important occasions.

Englishmen may well be proud of a corps which (as it reminded His Majesty on the occasion of his first inspection in June, 1901) "is the oldest military body in England, and, it is believed, in the whole world." It can claim seniority over the Swiss Guard of the Popes (founded in 1505), and equality at least with their "Guardia Nobile," which dates from 1485, the year in which Henry VII. constituted his "Yeomen of the Guard" a permanent body, in distinction to the earlier bodyguards which had existed in one form or another since A.D. 1017. According to Hutton, Henry brought with him when he landed at Milford Haven, at the beginning of August, 1485, "a private guard of faithful followers," who played no unimportant part in the brief campaign that culminated at Bosworth Field (August 22nd). In his second chapter Sir Reginald Hennell gives ample details of this eventful month, in which the founder of the Guard became King of England. The sixth warrant of Henry VII., dated September 16th, 1485, refers to John Frye, one of the Yeomen of the King's Guard. Another, of September 18th, contains the following reference:—

"in consideracion of the good service that oure humble and faithful subgiēt William Browne yoman of oure garde hath heretofore doon unto us as wele beyonde the see as at our late victorieux journeye and that during his lif he entendeth to do."

The Latin style of the Guard was *Valecti Garde Domini Regis*. The word *valectus* or *valect* (discussed in Appendix xix. by Mr. Maurice Church, who has assisted the author of the present work) seems to have denoted retainers who were freemen and, in some cases, even possessors of freehold; the English *yeoman* (discussed on pp. 26, 27), which indicated a grade just below esquire, and had long been applied to subordinate members of the sovereign's household (*e.g.*, "Yeoman of our mouth in our pantrie"), may be regarded as its equivalent, and in fact supersedes the Latin and French terms in official papers. It is interesting to notice in this connexion that the present King, by changing the Victorian title, "The Royal Body Guard," to "The King's Body Guard," has renewed the original style of the corps. The nickname "Beefeaters" is at least as old as Charles II.'s time, for Cosmo, Grand Duke of Tuscany, who came to the English Court in 1669, says of the Yeomen (whom he designates "La Guardia della Manica"), "They are called 'Beefeaters,' that is, eaters of beef, of which a considerable portion is allowed them daily by the Court." The suggestion of beefeater = "buffetier" or "beaufetier" lacks authority, and is not now generally regarded as satisfactory. Those who listen to Gilbert and Sullivan's opera (which, by the way, the author does not mention) may be reminded by this book that the Tower-Warders, though originally formed by Henry VIII. out of the Yeomen of the Guard, and privileged, since the Duke of Somerset's release from the Tower in 1549, to wear a similar uniform as attached members of the corps, are a distinct body with separate duties. We may add that the Yeomen of the Guard are not the Body-guard usually so called, which is a body composed entirely of retired officers of the rank of Lieutenant-Colonel. Both, having the same headquarters, are liable to be confused by the inexpert.

The uniform of the Yeomen of the Guard naturally receives much attention in this book. The development of the symbols embroidered on the familiar red coats of the Yeomen—the "pannus russet," probably, of Henry VII.'s reign, the scarlet of to-day—is admirably shown by a set of brilliant designs (facing p. 32). Here are seen the addition of the thistle (in 1709) and of the shamrock (in 1801) to the original rose, the double monograms (WM and RR) of William and Mary, and the reversion to the Tudor crown in the present reign. The motto "Dieu et mon droit" came in with the Stuarts. In view of a recent Act of Parliament in regard to the use of discarded uniforms, the following statement is of interest:—

"Heretofore the old year's uniform had become the property of the wearer on his receiving his annual new outfit, but we find George IV. commanding that in future every Yeoman should receive an allowance of 9*l.* in lieu thereof, in order to prevent the dresses being bought up by persons for theatrical or other public exhibitions"

such as, for instance, those reproductions of the Coronation which were in vogue at Drury Lane during the sixteenth and seventeenth centuries. The uniform of the officers was of Tudor pattern, at any rate for State

ceremonials, as late as the coronation of William IV.; it was altered by that monarch to its present style, which is virtually that of an infantry field officer of the Waterloo period. The question of a reversion to the old Tudor order was considered at the time of the last Coronation, when the Captain and officers, to whom the matter was referred by the King, decided to maintain the existing pattern. The wands carried by the officers seem to have been introduced in the time of George I. We may express here a sincere regret that the illustrations of Sir Reginald Hennell's work, valuable as they are in many respects, do not contain carefully detailed and coloured designs of the uniforms worn to-day by both officers and yeomen; photographs without colours (of which there is a goodly supply) are not adequate for the purpose—indeed, they may even be misleading.

The military character which the Guard had in the beginning was somewhat modified when the sovereign no longer took the field in person; the last battle at which the Guard was present was that of Dettingen, where it attended gallant little George II. The civilian element in the corps increased considerably under George III., but it was again excluded by the ordinances of William IV. and Queen Victoria. The former restricted the ranks to veteran non-commissioned officers, and endeavoured to restrict the commissions to veteran officers; but this reform was not finally effected till 1848, since which date no civilian has been appointed—and since 1861 no officer without war service—to the office of Exon; promotion to the higher ranks of Clerk of the Cheque and Adjutant, Ensign, and Lieutenant takes place within the corps. Thus the Guard consists to-day, as it consisted at first, of experienced officers and soldiers. The title "clerk of the cheque" (*i.e.*, paymaster) has existed from the beginning, that of "ensign" from the time of Charles II., from which also, apparently, dates the term "exon," or "exempt," indicating that officers on the active list were exempt from regimental duty—seconded, in fact—while serving with the Body Guard. The primary title of these junior officers in the Guard was "corporal," which continued as an alternative till the time when William IV. introduced the reform above mentioned.

The duties which the Yeomen of the Guard were required to perform in their intimate relationship with the person of the sovereign were naturally varied. Henry VII. let it be known that they were intended to maintain in perpetuity the dignity of the Crown—they certainly upheld the dignity of the royal bed, as may be seen from the elaborate ritual of contemporary bed-making (p. 37):—

"Then shall they lay on the bed of down, and one of the Yeomen to tumble up and down upon the same for the search thereof, and to beat it and lay it even and smooth. Then the Yeoman taking the Assay to deliver them a blanket of fustian, on which all the Yeomen must lay hands at once, that it touch not nor ruffle not the bed";

and so on. And to this day certain of the Guard are distinguished as Y. B. H. (Yeoman Bed Hanger) and Y. B. G. (Yeoman Bed Goer), in pursuance (without

performance) of this ancient office. There was, too, the quaint "Service of *All Night*," mentioned on p. 150. Not till March, 1773, were the Yeomen relieved of "back-stairs duty," as it was called—the protection of the private or secret entrance to royal palaces and councils. Gradually the daily escort of the Guard was dispensed with by the sovereign, except on occasions of ceremony; they ceased to do actual duty as soldiers, and to need weapons of actual warfare, except in such emergencies as that of 1848, when they were armed with muskets in view of the Chartist outbreak. To-day their swords and partisans combine with their uniform to remind the nation of Tudor days and ways.

Sir Reginald Hennell gives most of his history in the shape of chapters assigned severally to each sovereign, from King Henry VII. to King Edward VII.: he indicates the attitude of each ruler towards the Guard, and the remarkable occasions on which its attendance is recorded. There was no break in the continuity of the corps when Charles I. was put to death, for Cromwell's Life Guard, though it cost more than double the body guard of the Stuart kings, was never a royal guard: there was no break in the continuity when William III. succeeded James II., or when George I. succeeded Queen Anne. In contrast with this longevity of the corps, we may notice that the Royal Body Guard of Scotland (the Company of Scottish Archers) dates its charter only from 1707, and the Battle-axe Guard of Ireland lasted only from 1704 to 1833.

The volume is completed by twenty-four appendixes, in which is contained a great deal of information, *e.g.*, roll and biographies of the Captains since 1485, rolls of officers and yeomen at different periods, and notes of antiquarian interest (some from the pen of Mr. Maurice Church). The value of the biographies of the Captains—some of the greatest men of English history have held the office—is enhanced by their portraits, which are excellently reproduced. It is a pity that the notices should be marred by such inaccuracies as "Christ College, Oxford" (several times), and "Inverarie" (Earl of Kintore), and the statement (p. 280) that Earl Waldegrave, the present Captain, is the son, and not the grandson, of the previous Earl. It is unreasonable that his Cambridge career should be altogether omitted. We notice some appalling misstatements in Mr. Maurice Church's account of the Pretorian Guard:—

"Founded by Scipio Africanus about the beginning of our era, Cæsar Augustus seems to have been the first to organize them into an Imperial Guard, stationed at the palace,"

and "they took some of their *protégées* under their own protection." The list of authorities is not well arranged, and the index not so good as it might be.

Sir Reginald Hennell certainly deserves praise for the patience and perseverance with which he has executed a most difficult task; he has endeavoured to clear up many obscure points, and embellished his valuable record with magnificent illustrations that it is a real pleasure to look upon. The general scheme and style of the history are fairly good, but there is a lack of connexion which might have been remedied by a con-

cluding summary of the main points. There are, unfortunately, many little disfigurements—months given without years, days without months, and statements such as "when Charles I. was crowned in Edinburgh in 1602," and

"The first two most striking events were naturally the marriage of Queen Victoria with Prince Albert of Saxe-Coburg on the 10th of February, 1841, and the birth of the Prince of Wales, our present gracious King Edward VII., on the 9th of November following."

Such errors make one wish, in all sympathy, that the author had been wise enough to submit the pages of his work in proof to some competent critic.

NEW NOVELS.

Rimington. By H. C. Bailey. (Chapman & Hall.)

THE full force of Mr. Bailey's talent was easily seen in such a book as 'The Master of Gray'; but, perhaps not unnaturally, it does not emerge so plainly in his first modern novel. In the same way the enthusiast who had admired Mr. Pickthall's 'Said the Fisherman' was disappointed with the execution of his 'Enid.' But in reality there is no cause for disappointment. The romantic method is different from the method of the novel, and it does not follow that achievement in the one medium will be followed by equal achievement in the other. Mr. Bailey has still to learn the manner of his new sphere. He knows men, and to some extent women; but he has not as yet compassed a full knowledge of life. The result is that this tale is very unequal, that some parts of it are wholly unconvincing, and that it is a little disjointed. Abruptness, too, has grown upon Mr. Bailey. His former books were marked by abrupt chapters; this is characterized by abrupt sentences. The conversation of the principal person, Dick Rimington, approximates to that of Jingle, and other characters follow suit. They talk in gasps, in *staccato* sentences, which are not at all like life. Perhaps we may trace even here the unhappy influence of Mr. Kipling's methods. The novel is notable for a good picture of a selfish woman, Mrs. Rimington, and also for an attractive portrait of a girl of seventeen. The latter is difficult of treatment. Only a few novelists have succeeded with her—as Mr. Meredith, of course, and Miss Rhoda Broughton. But for a man to gauge "sweet seventeen" is doubly difficult. She tends in his hands to be either sickly sweet and untrue, or a hoyden. Mr. Bailey steers a middle course. We should like Dick, the hero, better if he did not drop his *g's* and affect languor. He is too much the university idol type. This book does not mark Mr. Bailey's highest possibilities.

Sabrina Warham. By Laurence Housman. (Murray.)

THE course of the plot, no less than the method of treatment, suggests the influence of Mr. Hardy in Mr. Housman's new novel. One would hesitate to say that the scene of the story was Dorsetshire, but it would seem so. But the intimate humours of the countryside, the obvious sexual

problem, the fulness of detail, and the tragic *dénouement*, alike recall the historian of Wessex. The history of Sabrina is the history of her youth, but that youth is not indissolubly involved in ironic tragedy, as is so often the case with Mr. Hardy's characters. The old problem of two women and one man recurs for treatment, and one cannot but feel that Mr. Housman handles it with a certain lack of power. His characters are distinct and well-limned; but his invention is weak. There is a want of grip in the narrative which is not compensated for by subtlety. The feeling for nature, the style, and the proportions are all that could be desired, but when all due praise is given the novel remains ineffectual. Unless it had been written by the author of 'A Modern Antæus,' it would not be judged by the high standards which that considerable novel set up. That was far the best work Mr. Housman has done. 'Sabrina Warham' is disappointing because it does not reach the earlier level. A mass of superfluity encumbers the action in places, and we have really no use, if we may use an effective phrase approaching slang, for a character such as Ronald Lutworth, who had a boyish passion for the heroine. He serves no purpose in the development of the story. Nor do we care for the lady who is confident and patroness. On the other hand, the steady, resolute, and placid David, a character after Mr. Hardy's type, is wholly successful and convincing. So, too, is Sabrina herself, and so too, again, is her husband. Good as the novel is, we feel that it should have been much better.

Snares. By Winifred Crispe. (Hutchinson & Co.)

THIS is a rather clever emotional study, in the form of extracts from a diary—the heroine's. It is supposed to be the intimate confessions of a plain woman—a woman without good looks, that is—who yet has strong sexual feelings, and a somewhat morbid longing to attract a man. Such a study is bound to be rather unhealthy; one cannot dispute that. The point open to dispute is whether it was worth making at all. We venture to doubt it. The topic dealt with certainly pertains to real life, but so do many others that by no means lend themselves gracefully to the hand of the writer of fiction, least of all to the lady writer of fiction. There are indications in this book that the author is young and inexperienced. She may presently turn out something better worth writing and publishing, in which case she will probably refrain from making characters speak of their own "small, gloved wrists," and realize that even at the advanced age of twenty-three there is nothing very startling in the possession of "a certain boyish look."

The Grey World. By Evelyn Underhill. (Heinemann.)

THE author sees existence more as a whole and from a more original standpoint than is common. The imaginative and speculative cast of mind, also rare, is abundantly evident. The book is "only a story," but a story may show which way the

winds of the spirit blow. We find in it qualities more arresting than those that usually go to the making of stories. 'The Grey World,' of course, tells the tale of individuals, their characteristics, actions, and experiences—but it tells more. It presents the enormous loss or gain, the infinite possibilities that lie before every human soul. It may be called a modest, though anything but a dull attempt to explain our position in the universe, and especially its relation to our ultimate spiritual fate when time shall be no more. Yet it is most certainly not a religious treatise. The way most of us live would not (it suggests) incline an observer to suppose we really believe that the habits and tastes we cultivate (or perhaps do not cultivate) have a lasting bearing on the life after death. To say that we do not encourage the germs of spiritual insight is a mild way of stating a fact. We stifle them by every means in our power. We do not really desire to envisage the great things awaiting us. Religions of various kinds suggest the belief that what we engage in *does* matter, but daily life and daily practice are not based on a vivid and personal appreciation of the situation. Passages in this story make one realize the wonder of our daily apathy with regard to the life of the spirit. That we can only carry beyond death the qualities we manage to elaborate during the earthly life is insisted on with a keen simplicity, which at least proves the author's own force of conviction. Startling suggestions of another world, and of the things "not lawful to be spoken of," seem to have been by some means revealed and apprehended. Naturally the theory of reincarnation is involved, but it is treated without sensation. The book opens with a few realistic details. A sick child of the slums in a hospital, his dissolution, "arrival," and rebirth into a family of a respectable middle-class suburban kind, afford a grim and curious picture. Sudden and vivid remembrances of his passage through "the grey world"—unseen to others, but present to him—overcome him at most inappropriate moments. This actual world, that to others seems solid, satisfying, real, has for him a disconcerting way—some of us know the trick—of dissolving into phantoms. The boy's experiences are in a sense, of course, incredible; in another sense, partly metaphysical, they are acceptable. He has the power of seeing further into things than his companions do or wish to do. The motive of the thing may be said to be the pilgrimage of an embryo spirit, the making of a soul. The author's sense of the ludicrous side of life and people is not the least surprising of her qualities. It chimes oddly, and sometimes a little cynically, with the other strain. The reader's attention is kept alive as to what is to be the mental goal and resting-place of the principal personage. When we reach it (and the end) it is to be conscious of some disappointment.

The Green Eye of Goona. By Arthur Morrison. (Nash.)

FROM the literary point of view Mr. Morrison has a dual personality; and if anybody doubts it he may set his doubts at rest finally by the perusal of, say, this book and 'Tales of Mean Streets.' The present

narrative belongs to the detective story family, with a hint of the London extravaganza, of the 'New Arabian Nights.' It contains a good, workable, clever idea, handled by a literary workman, but handled with some carelessness—with none of the care that went to the adornment of a book like 'The Hole in the Wall.' The Green Eye of Goona is a wonderful diamond, stolen from the Rajah of Goona at the Delhi Durbar. The thief secretes it in one of a dozen magnums of Imperial Tokay, which he induces a friend to take to England for him as part of a passenger's baggage. The friend sells the dozen of magnums to an American millionaire aboard the homeward-bound steamer, and subsequently (in a very miraculous and unconvincing manner) becomes assured that one of the bottles contains the precious stolen jewel. His pursuit of the magnums, which the American sold by auction as soon as he landed at Southampton, leads to many curious adventures, and the description of these forms the book. It is an entertaining trifle.

When Wilderness was King. By Randall Parrish. (Putnam's Sons.)

THE title of this story is not very attractive, but it is none the less a very good average story of the romantic, adventurous type, and it has half a dozen illustrations in colour of a striking character. The period of the story is the early part of the nineteenth century, and the scene is laid in the wilder parts of the northern states of America. A young backwoodsman is the hero, and the narrative describes his quest of the heroine (after the good old fashion), who is the daughter of his father's oldest friend. News of this man's death comes from "Fort Dearborn, near the head of the Great Lake," with an appeal for help for the child he leaves behind him. The hero finds this girl at length, in a fort which is about to be evacuated by the handful of soldiers who have held it for long against the attacks of Indians. But though he finds her he does not know her. In a final assault the garrison is massacred, the hero left for dead, and the heroine carried off into captivity by an Indian chief. There is a well-drawn rival, a brave French dandy, with whom our hero has to compete for his lady's favour; and readers will find much stirring adventure.

SPORTS AND PASTIMES.

A Book of the Snipe, by "Scolopax" (Blackwood), deserves a warm welcome—from sportsmen, because of the sound advice it offers; from those interested in natural history, on account of the evident power and accuracy of observation; and from the general reader, by reason of the pleasing style in which the book is written. It appeared originally, we are told, in the pages of *Maga*, and reappearance in its present form is amply justified. Written, we gather, by a soldier, the volume begins with a moderate defence of sport—

"the best yeast of life, the most certain specific to keep our bodies from becoming doughy and our spirits dumppish. No other form of amusement possesses quite the same power of taking a man out of that most undesirable groove, himself. It is the best business for the idler, the finest idling for the busy."

Moreover, its pursuit is vindicated as beneficial alike to soldier and civilian. And of all

sport "Scolopax" claims, as is to be expected, the foremost place for snipe-shooting—first, on account of the wildness of the game and the mystery whereby it is surrounded. "Who can tell whence he comes and whither he so constantly goes?" He speaks further of his beauty, which appeals as strongly to the artistic sense as does the dainty morsel on brown toast to our gastronomic; and finally, of the difficulty of shooting him, which will not be disputed, and his cheapness:—

"He costs nothing to produce and nothing to keep. He is the free gift of Nature from her countless store of living creatures which she takes very good care to hide away in the fastnesses of her great nursery, the North. You cannot buy his eggs or his chicks at so much a dozen,"

nor

"boast of the numbers you have of him in your preserves, and tell your friends in your letter of invitation how many cartridges they are likely to require."

Thus a case is made out, and the author proceeds to discourse pleasantly on the natural history of the bird, its haunts, and how it should be approached. Advice is given as to shooting, remarkably sound it seems to us, for it conforms to experience gained long ago, and there is scarcely an item, however small, which we cannot corroborate. It is a real pleasure to be able so to write, for unfortunately many authors of books on sport have greater claims to skill with the pen than with the weapon of chase, and even as regards writing leave much to be desired.

The book contains some sensible advice on the subject of health—useful because snipe-shooting involves wet feet at least, and not improbably general wetness. It is pleasant to handle, easy to read, and has a meritorious frontispiece and several head and tail pieces by Frank Southgate, all of which enhance its merits.

A History of Yorkshire County Cricket, 1833-1903 (Constable), has been compiled by the Rev. R. S. Holmes at the request of the Committee of the County Club, and will interest all who care for the game. Mr. Holmes has done his work thoroughly, has been a spectator of many great engagements, and offers throughout a discriminating view of the talents which made many Yorkshiremen masters of the game. But without setting down anything in malice, he might, we think, have indicated more clearly that several great cricketers of earlier days made themselves impossible by self-indulgence which is now fortunately exceptional. Revision would certainly improve the volume; repetitions might disappear without making gaps, and characteristics of famous players might be less casually introduced; but the volume certainly deserves the success it has probably already attained, and we expect to see it go through many editions. That the county should not always be first is a good thing, and the author (he deserves the title in view of pleasant glimpses of his personal views) points to collapses which have been amazing as well as victories. The work of Yorkshire in representative matches, several illustrations, and very full statistical tables, make the book unusually complete as a record.

It would be easy to fill several columns with notable feats and comments. Ulyett made what is generally supposed to be the finest catch in the world off Bonnor's bat in 1882. Lewis Hall, in 1885, batted for seventy minutes without making a run! In 1889 a match was finished by gaslight on the stroke of time. In 1901 Yorkshire got Nottinghamshire out for 13, and lost to Somerset after being 238 ahead on the first innings. Marks are now awarded by the captain for good play in all branches of the game—a highly sensible proceeding, which gives full recognition to fielding. The greatest innings ever played was probably that of W. G. Grace for M.C.C. v. Yorkshire in 1870. Of the 66 he then made

Freeman, the bowler of the match, said to the author:—

"Tom Emmett and I have often said it was a marvel the doctor was not either maimed or unnerved for the rest of his days, or killed outright. A more wonderful innings was never played. I often think of his pluck when I watch a modern batsman scared if a medium-paced ball hits him on the hand; he should have seen our expresses flying about his ribs, shoulders, and head in 1870."

In the same match all three stumps were knocked out of the ground by Freeman. But such curiosities, mammoth scores, and other "records" do not interest us so much as the sound criticism of the game evident in these pages. There is, for instance, ample justification for the view, long held by the present writer, that the fast bowler who shortens his run to the wicket is likely to lengthen a career often lamentably short.

Great Golfers. By George W. Beldam. (Macmillan).—Photography has often been applied to the illustration of golf, but ordinary photographs taken *en pose* are comparatively useless as a means of instruction. Here, thanks to the skill of Mr. Beldam, we have a splendid series of instantaneous photographs taken at 1/750th and 1/1000th part of a second, which in every case show the player making an actual stroke. "He was asked to 'hit' the ball and leave the rest to the camera." The stance and the desiderated line of the ball's flight are exhibited in the clearest possible fashion by the employment of a four-foot square which is subdivided into smaller squares of six inches. The photographs exemplify a great variety of strokes at different stages—e.g., the address, the upward and downward swing, the impact, and the finish—and illustrate most effectively the styles of famous living players, amateur as well as professional. The latter are represented by Harry Vardon, Taylor, Braid, and Herd, who contribute interesting notes in explanation of their own strokes and methods of play, while the photographs of the amateurs are accompanied by some admirable criticism from the pen of Mr. Harold H. Hilton.

"All this," as the author remarks in his preface,

"sounds very mechanical, little calculated to produce good golfers—but I know for a fact, some of our best golfers have come to be what they are through much tribulation and striving after their high ideals. They thought out their own games, being influenced by that of others; they paid great attention to the small beginnings, and the result is that after the fruitful drudgery of close practice, they have evolved a game for themselves which makes them in turn the ideal of others. No doubt while they were thinking out their game they were mere copies or poor imitations of those who influenced them, but passing through the necessary schooling they have attained that free and natural style which deceives the eye of the onlooker, for it is hard for him to believe that such freedom and good results started in the cramped school of imitation or mechanical drudgery. Woe be to that so-called natural player whose knowledge merely consists of the confidence of youth! What if that confidence desert him? He will soon want a surer foundation, and then, indeed, must be content to be a mere shadow of his former self, and go through the slow process of thinking out his game before he arise again, not merely a natural player, but having that within him which begets confidence—manufactures it, so to speak, as he requires it."

Although Mr. Beldam—perhaps because he was a cricketer first and a golfer afterwards—seems to us to attach too much importance to conscious imitation and analysis, forgetting that with the majority, at any rate, of our finest golfers "the art itself is nature," his observations on the general principles suggested by his photographs are exceedingly acute, and merit careful attention. In short, this handsome volume, which is dedicated to Mr. Balfour, is more scientific in its methods, and consequently more valuable in its conclusions, than any on the theory and practice of golf that has hitherto appeared.

Ladies' Golf. By May Hezlet. (Hutchinson).—"It is now generally acknowledged that golf is the game—*par excellence*—for women." The justice of this assertion may be disputed, but there is no doubt that certain members of the sex have won extraordinary distinction in a sport that would appear at first sight to be ill adapted to them. We may note, by the way, that a place has been found for Miss Rhona Adair in the select gallery of Mr. Beldam's great golfers, and Miss Hezlet herself is another shining example. She has produced a most readable and instructive book, which we can cordially recommend to any woman who plays golf. The chapters on dress and etiquette show good taste, combined with good sense, and will be found especially useful. Miss Hezlet writes with delightful geniality and humour, as in her account of "the order of proceeding" when a club team has to be got together. The practical instruction is illustrated by photographs of distinguished players, some of whom succeed in being graceful as well as forceful.

OUR LIBRARY TABLE.

DR. T. J. LAWRENCE publishes a second edition of his *War and Neutrality in the Far East* (Macmillan), which we favourably reviewed at its first appearance. The author has added a good deal of matter connected with the sinking of British ships and the seizure of the Russian destroyer in a Chinese treaty port, as well as some passages bearing on the position of the Russian volunteer fleet, and on the privileges, if any, in war, of mail steamers. So much has happened since the very recent day in September on which the preface is dated that a fresh revision is now required. It is, for instance, perhaps no longer true, as stated at pp. 150, 151, that Russia makes no distinction between absolute and conditional contraband. The original doctrines of Dr. Lawrence's book are sound and valuable, and he deserves credit for having been the first to point out the impropriety of the Russian attempt virtually to block the Suez Canal from a neutral base.

MESSRS. DENT have sent us *Cambridge*, by the Dean of Ely, a large-paper edition of a volume we praised at some length. We congratulate the author on the demand for a new edition of his work within less than three months of its appearance. The success was well deserved, and shows that the public does not feed solely on popular trash. Mr. Railton's illustrations are, as we pointed out, admirably selected and executed; but the Dean is also fully entitled to his share of credit for the text. He has written, as he says, *con amore*, and the result justifies his enthusiasm. Our only objection to the stately volume is that light blue on a large scale, which is the colour of the binding, though a natural choice for the purpose, looks too glaring to be pleasant. Oxford in a similar dark binding would be both comely and modest; but that is the fault of Cambridge for choosing her colours from Eton.

Edward II. in Glamorgan. By the Rev. John Griffith. (W. H. Roberts).—The discursive character of this work may be partly inferred from its sub-title, which describes it as "The Story of the Downfall of the First Prince of Wales, with Sidelights on the History of Medieval Glamorgan, including a Record of Local Place-names mentioned in Surveys of the Period." We do not quarrel with this discursiveness, in fact it adds considerably to the interest of the volume, which is attractive enough, both in style and matter, to be read even by those who have no special taste for historical or antiquarian works. For Mr. Griffith possesses the faculty for popularizing the contents of records and the con-

clusions of experts, without sacrificing either precision or accuracy. His one great condition is spaciousness. His main business, of course, was to trace the vicissitudes of Edward II. on his westward flight to Wales before the queen and Mortimer in the autumn of 1326. The king was little over a month on Welsh soil, but "in order to give the actual events of Edward's itinerary in Glamorgan a fair historical setting," the author deemed it "necessary to bring under review the events of a longer period." This review stretches back to prehistoric times, when Glamorgan was inhabited by a race of mound-dwellers—the little people of fairy tales—and after them, presumably by the Picts, who, in turn, were followed by Goidels and Brythons, and so on down to the fourteenth century. But even in this long survey there are many pleasant digressions and much dalliance with folk-lore; the ancient gods of Glamorgan are learnedly discussed, and Lundy Island is brilliantly identified with "Caer Sidi," "the Fortress of the Fairies," mentioned in the Book of Taliesin. In spite, or perhaps, indeed, by means, of these irrelevancies, the author succeeds in conveying a just impression of the men of Glamorgan, who, while recognizing that they could not defend their fertile vale with its long coast-line, were, however, able, from their hill fastnesses, to insist on favourable terms at the hands of the invaders. Their love of independence was, therefore, ever tempered with the spirit of compromise. Still their "commote patriotism" and their attachment to their customary laws were deep-rooted enough to render possible Llewelyn Bren's rebellion, and to cause the Despencers to be the best-hated men in the county. "The murder of Llewelyn Bren," Mr. Griffith maintains, "was a leading factor in procuring the fall of the Despencers, and with them the king." This, then, in narrower compass, is the author's historical setting for the king's tragic end.

The most interesting part of Mr. Griffith's account of Edward's movements is his attempt to identify the place of the king's capture or surrender. Tradition has hitherto favoured Llantrisant, while several of the chronicles mention Neath; but in a Latin chronicle written before 1405, and preserved at Peniarth, Edward is stated to have been captured "apud Penrese in Glinrothe," that is, at the Cistercian monastery of Penrhy, on the high land between the two Rhondda rivers. Mr. Griffith supports the claim of Penrhy, and the following is his conclusion, in which he tries to reconcile the evidence of place-names, traditions, and the chronicles respectively:—

"What seems to be the truth is that the Cistercian monk from Neath guided the [king's] party to the Cistercian monastic establishment at Penrhy; that while there refreshing themselves before proceeding to Llantrisant Castle the monk found an opportunity of communicating with the spies; that the spies intercepted the party somewhere on the ancient highway leading from the Rhondda to Llantrisant, or, the spies having appeared near Penrhy, Hugh [Despencer] and some others made for Llantrisant along that highway, the spies chasing them as far as Gwaun Ffiscin, beyond Llantrisant; that the king on 'an Hill,' which suggests Penrhy, voluntarily gave himself into the custody of Lancaster.....[and that the fact of his being] taken at once to the nearest castle at hand, namely, Llantrisant, accounts to a large extent for the fixing of the capture at that place both in the chronicles and in local tradition."

Curiously enough, Mr. Griffith omits to mention the precise date of the king's capture. One point which still remains unsolved is—How far west did Edward proceed? Did he go on from Neath to Swansea? There is an interval of five days unaccounted for just preceding his capture, and a fact of some interest, though but little known, is that the original of his marriage contract with Isabella was discovered at Swansea in the second quarter of the last century. It is now pre-

served in the museum of the Royal Institution of South Wales in that town.

Letters from a Silent Study. By John Oliver Hobbes. (Appleton.)—These letters are so characteristic of John Oliver Hobbes that it is difficult to see why the statement of authorship on the title-page should be contradicted by a preface which ascribes them to another and unnamed writer. Common sense is the prevailing note, and the diction, sometimes of a graceful solidity that recalls the prose of Addison, is always bright and clear. What we miss is the rare and delicate thought that is the outcome of a contemplative silence. We feel that the study is silent because certain directions have been given to domestics; when its tenant enters, a worldly atmosphere enters with him. He says (we employ the pronoun impersonally, because the writer confesses to have been both a girl and a boy), "I cannot be shocked, and everything commonly called improper is to me either tragic, or insane—never, by any chance, funny." Now that is the clever speech of a person who is heroically conscious of the world's eye upon him. He is determined that it shall not deem him old-fashioned or puritanical. In a study of which the silence was philosophically blessed who would care? Again, on a subject comic merely on the surface, "Should girls propose?" the essayist contributes nothing but a superfluous touch of Gaiety burlesque. The best thing in the book is a sketch of a stoical labourer, who, after well-endured suffering, seemed disappointed because he was given no medicine. "He wants to show them all how beautiful he can take it," explained his wife. The essayist's favourite subject is the drama, which is discussed with intelligence and the freshness which passes for originality. The suggestion that the worth of tragedy should be tested by the inability of a comedian to debate it by misrepresentation might be unprofitable to Mr. Stephen Phillips; but it is not without a sinister charm. We were particularly interested in an instructive little notice of Henry Becque, whose comedies, it seems, are on the same shelf as Newman's sermons in some one's—perhaps Mrs. Craigie's—bookcase.

We have received two volumes in a new "Standard Edition" of Carlyle which is of a large octavo size, well fitted for the library. The books are just such as the sage himself might have approved, well printed and bound in dark blue buckram gilt, which wears well, yet makes an effective appearance. On the outside of the cover is seen the signature of Carlyle, brief, upright, shorn of the superfluities which vanity and affectation suggest—a characteristic piece, in fact, of the man. We congratulate Messrs. Chapman & Hall on their taste, and, as the edition is cheap, prophesy a considerable success for it. It will be complete in eighteen volumes. The first two before us contain the French Revolution and the lives of Schiller and Sterling. The latter, we may recall, was one of the able men who wrote for the *Athenæum* at its beginning.

The Conduct of Life, by Emerson, has been issued in "The Lighthouse Library of Great Thinkers" by Messrs. Schulze & Co., of Edinburgh. The style of production is worthy of the excellent matter of these essays. Sober binding, beauty of type and paper, are fittingly wedded to preserve the thoughts of one with whom beauty was almost a creed. The edition is limited, and the fortunate few who can get it are to be congratulated.

In the "King's Classics," published by the De La More Press, a second series of *Kings' Letters* has appeared, edited, as before, by Mr. Robert Steele. The selection is excellent, dealing chiefly with Henry VII. and

Henry VIII. The ability of the latter monarch is shown in various ways, and his letters to Anne Boleyn are of particular interest. Mr. Steele's notes are helpful, and show a real grasp of the period.

MR. WELLS'S *Mankind in the Making* at the time of its publication was very well received by the general press, and already Messrs. Chapman & Hall have found occasion for a fourth and cheaper edition of the work, which is attractively produced. 'A Modern Utopia' is promised for next spring, which with 'Anticipations' will form a trilogy of sociological studies.

THE volume of *Jonathan Edwards's Sermons* which the Macmillan Company have just brought out in their "Pocket Classics" is very interesting. It will serve to show how far theology has developed since the days of Puritanism. Edwards, of course, was by no means characteristic of much of the tendency of his own time. Yet the sermon on 'Sinners in the Hands of an Angry God' is an example, to our day irresistibly absurd, of the brimstone discourse which any one interested in *Kulturgeschichte* should peruse with care. The high intellect of Edwards and his power of cold and logical analysis are well illustrated in these discourses.

WE have on our table *With Milton and the Cavaliers*, by Mrs. F. Boas (Nisbet),—*The Life and Times of Thomas Smith, 1745-1809*, by B. A. Konkle (Philadelphia, Campion),—*Famous Painters and their Pictures* (Sonnen-schein),—*Meaning and Practice of Commercial Education*, by C. A. Herriek (Macmillan),—*Proceedings of the United States National Museum*, Vol. XXVII. (Washington, Government Printing Office),—*Trust Investments*, by H. Ellissen (Clowes),—*Money*, by D. Kinley (Macmillan),—*The American Natural History*, by W. T. Hornaday (Newnes),—*Staying Power: Reconsiderations and Recreations*, by the Rev. Peter Anton (Paisley, Gardner),—*Ideals of Science and Faith, Essays by Various Writers*, edited by the Rev. J. E. Hand (G. Allen),—*Modern European Philosophy*, by D. J. Snider (St. Louis, Mo., Sigma Publishing Company),—*The University of Leeds, Calendar 1904-5* (Leeds, Jowett & Sowry),—*Browning's A Death in the Desert*, with Introduction and Notes by the Rev. G. U. Pope (Sonnen-schein),—*Love in Chief*, by Rose K. Weekes (Harper),—*In all Time of our Wealth*, by C. E. C. Weigall (R.T.S.),—*Children of the Forest*, by E. R. Young (Olipphant, Anderson & Ferrier),—*Don Duarte's Treasure*, by H. A. Bryden (Chapman & Hall),—*In the Straits of Time*, by C. Hare (Cassell),—*The Viking's Skull*, by J. R. Carling (Ward & Lock),—*Scattered Verses*, by T. S. Omond (Tunbridge Wells, Pelton),—*Wild Flowers*, by Mrs. Frank Howard (Walter Scott),—*Nonconformity in Wales*, by H. Elvet Lewis (T. Law),—and *The Common Life*, by J. Brierley (J. Clarke & Co.).

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AUTUMNAL.

THE robin sings in the rain and the first leaves fall;
 Withering sunflowers fling their tarnished gold by the wall;
 Hedge-fruits ripen and drop in coppice and lane;
 And I am glad from my heart that the years return not again.

Mayflowers fade with May and are past and gone;
 Butterflies live their day and the year goes on;
 Yet the heart that was blithe with the flower and the butterfly
 Lingers and lives and outlives while the years go by.
 The end of the tale is best and the close of the song,
 For the heart that has beat too fast, that has beat too long;
 And my heart is glad that the years return not again—
 Glad that the first leaves fall and the robin sings in the rain.

ROSAMUND MARRIOTT WATSON.

ENGLAND AND RUSSIA IN 1804-5.

THE texts of the official dispatches relating to the formation of the third great coalition against France during the Revolutionary war, which have been edited for the Royal Historical Society by Dr. Holland Rose, will not only constitute an important contribution to the historical literature of the period, but will also serve to remind us, not inopportunistically, of the very different character of our relations with Russia just a century ago.

It is true that the alliance concluded a year later may be regarded to some extent as the natural sequel of the military convention of 1799. It is equally true that, like the latter, the new combination failed in its immediate object. We might even admit that the motives which influenced the high contracting parties were chiefly inspired by an imminent peril, and that the means adopted by each to secure its own ends were not wholly creditable. At the same time, it cannot be denied that the alliance in question, however procured, was based on common national interests. We must remember, too, that the immemorial intercourse between the two nations had before this ripened into friendship, and that since the death of George I. they had both pursued, on the whole, a consistent political "system" in connexion with the balance of European power.

The publications of the Royal Historical Society itself, of the Imperial Russian Historical Society, of the Hakluyt Society, and individual researches, have placed many details of these early commercial and political relations at our disposal, though they by no means exhaust the resources of our own archives. From the contemporary State Papers we can clearly gather that from the beginning of the seventeenth century it was a matter of the deepest national concern to maintain the autonomy of Russia against the inroads of the Poles and Swedes, and it was seriously proposed by those best versed in the state of affairs during the reign of James I. to place the northern provinces of Russia under the protection of England. It was

in vain that the enterprising merchants of the Russian Company assured the inglorious Government of James I. that this "overture" would be the "greatest and happiest that ever was made to any king of this realm since Columbus offered King Henry VII. the discovery of the West Indies." Russia was left to work out her own salvation, but it may be remarked that the means for doing so—the revenues that could be used for hiring foreign mercenaries and bribing foreign ministers—were chiefly derived from the Customs revenue paid by English merchants.

During the whole of the seventeenth century the relations between this country and Russia were governed by a purely mercantile policy, and diplomatic intercourse was usually conducted through the agents of the Russian Company at the "English House" in Moscow. The mutual interests of the two countries enabled English merchants to dispense to some extent with definite treaty rights. Their trading rights were well established by custom, but their liberties and property were always at the mercy of an unscrupulous despot, and complaints of fiscal extortions and wholesale confiscations form the burden of diplomatic correspondence during this early period. Moreover, not only their property or prosperity might be in danger, but even their liberty, their religion, and their lives; for settlers in the land sometimes found it difficult to return, whilst forced conversions to the Orthodox Church and crimes of violence were not unknown. From time to time the English Government would intervene with a special mission, charged with rich presents, suitable compliments, and a dignified remonstrance. The injury to commercial interests would be temporarily redressed, and a free pass granted to English or Scottish subjects detained against their will.

With the eventful reign of Peter the Great a new impulse was given to English intercourse with Russia. The adjustment of commercial relations continued indeed to be the ostensible object of diplomatic negotiations, but these practical questions were henceforth subordinated to the political "systems" pursued by the two countries. In other words, each in turn was desirous of detaching the other from a hostile alliance by the offer of more favourable terms, which now took the form of subsidies of money on the one side, and mercenary levies or mercantile concessions on the other. We can follow with tolerable certainty the course of the particular "systems" pursued by the two Courts from the Bourbon confederation to the Revolutionary wars. In the preceding period the good relations with Russia established by the visit to England of Peter the Great had been jeopardized by the conflicting interests of the throne of Hanover. But in justice to Peter himself it should be stated that he distinguished carefully between the English and the Hanoverians, continuing to regard the former (especially when they were Jacobites) with particular favour. Nevertheless an imperial ukase, even of Peter the Great, which might be interpreted unfairly by local magistrates or superseded by a later decree, was less satisfactory than a definitive treaty. The satisfactory dispositions made during the reign of William III. had been exchanged for intolerable restrictions in the time of George I., and these were not removed until the pressure of political developments in Europe enabled England to conclude her first commercial treaty with Russia in 1734. This instrument, the first fruits of the English "Northern system," was regarded by the Russian traders as a *Magnus Intercursus*, to the maintenance of which the national policy must be henceforth directed. Then, eight years later, followed the first definite treaty of alliance, whereby British ships and Russian troops were prepared to act against a common enemy. That enemy, of course, was France, and from the date of this treaty a persistent rivalry

ensued between England and France for the direction of Russia's foreign policy.

Perhaps at first sight the contest might seem somewhat unequal. On the one side lay the material interests of that country, deeply involved in a commercial understanding with England, and on the other side the inclination of a semi-barbarous Court for French fashions, art, and letters. But in the eighteenth century the caprices of a Court could easily outweigh the interests of subjects, and the diplomatic contest was closely fought. A French diplomatist might be selected and instructed to play the lover to a licentious princess, whilst an English Minister must be recalled because incessant dancing was distasteful to him. But if the Frenchman could eclipse his rival in the levee or ballroom, the latter could win the attention of Ministers of State by a display of his money-bags. And so the game proceeded, whilst the fate of Germany and of America hung in the balance. On the whole, the "Northern system" of England was successful during the wars of the Austrian succession, and Russia served to turn the scale against the Bourbon power. But these cheap successes were no longer possible after the accession of Catherine II., and English influence declined until the French Revolution scared the great Empress and her dull successor into a new alliance with this country.

It is necessary to recall the aims of British diplomacy during the two centuries that preceded the great Anglo-Russian treaty of 1805, because, although that instrument contains no mention of the interests of British trade, these were none the less at stake. They were, indeed, of a far larger kind than in the old days of pettifogging merchandise. The command of the sea, with all its prerogatives, not only secured the foreign trade routes through which the sinews of war were supplied, but also the opportunity of "annoying" the enemy effectually. Hence the interest that was displayed by our diplomatists in the retention of Malta, the protection of Naples, Portugal, Denmark, and the Ottoman Empire, the restoration of Dutch and German independence, and the shelving of a European pronouncement on the subject of maritime law.

The bitter experience of two former coalitions had taught England the unwisdom of relying upon the exertions of the Germanic powers for their own deliverance. It was, therefore, to Russia that she turned for aid after the rupture of the short-lived peace of Amiens, and the text of the English negotiations undertaken by the Royal Historical Society shows that the Russian Government lent a ready ear to her proposals. It is important, however, to notice that these dispatches give only one side of the negotiations. To make the story complete we should need to examine the reports of the Russian Minister in London, and the instructions from his Court, supplemented by the whole of the Anglo-Russian diplomatic correspondence with the other European Courts, especially with France.

Some of these texts, or the evidence which they furnish, have, as Dr. Rose reminds us, been already printed, and the Anglo-Prussian correspondence is included in this volume. First in importance are the dispatches between St. Petersburg and Paris, printed by the Imperial Russian Historical Society. Without consulting these remarkable State Papers we should be apt, perhaps, to attach undue importance to the protracted negotiations between the parties to the intended coalition. Dr. Rose claims, indeed, for these English dispatches the means of effecting a complete refutation of the common opinion as to the "paramount importance of the execution of the Duc d'Enghien in the diplomatic developments of the period." But, with all deference to Dr. Rose's great authority, it must be pointed out that this opinion is amply

sustained by the evidence of the Franco-Russian dispatches. The minutes of the memorable imperial council held on April 5th, 1804, when the expediency of an immediate rupture with France was discussed from every point of view, clearly show that the Russian Government was bent on war. To the Tsar and his ministers the crime, or blunder, of D'Enghien's execution seemed like the writing on the wall, and an ultimatum was prepared in readiness for delivering on the first sign of the tyrant's impatience of their just resentment. The latter, however, preferred to play a waiting game, and Russia had leisure to concert her plans with England and England's old ally. But by the Russian Government the immediate adhesion of England, and the eventual adhesion of Austria, to a new plan of action, was regarded beforehand as certain. Equally certain did it seem to the First Consul and his agents that the coalition would be formed, and that his empire would be firmly founded on its ruin. No one behind the scenes had the slightest illusion as to the intentions of the allies, and the haggling, recriminations, and protestations of the several parties must be regarded as characteristic by-play in the game of diplomacy.

But if this point is more clearly brought out by the archives of St. Petersburg and Paris, these English dispatches have a further interest as indicating the firm adherence of the Government to the traditional policy of the country in safeguarding its commercial interests. In justice to the Russian Government it must be admitted that the sacrifices suggested to her maritime ally were not unduly pressed; but their mere suggestion had an ominous sound. There were not wanting shrewd advisers of the English Government, in a humbler department of political life, whose warnings should not have been given in vain. These were the secret agents, cosmopolitan renegades, men whose senses had become acute through long watching for political signs. By these dispassionate observers the mercenary legions and divided counsels of the allies were weighed in the scale against the native resources and military genius of France, and were found wanting. At least one of them could furnish the Ministry with an exact prediction of the coming catastrophe and the dangerous reaction in its wake, when "ses propres alliés, secrètement jaloux de la prospérité de son commerce, de l'immensité de ses richesses, de sa domination sur toutes les mers," should band themselves in a dangerous confederacy at the signal of a Berlin Decree. To these professional "nihilists" the only hope of deliverance from the tyranny of France and the incompetence or treachery of her accomplices lay in the overthrow of the existing political system by a social revolution. But these curious anticipations of the regeneration of Europe find no place in the present volume of dispatches, and they really belong to the next chapter of the story, which we hope Dr. Rose may give us on another occasion.

THOMSON AND POPE.

It has been believed by many students of English literature that Pope assisted in the revision of Thomson's 'Seasons'; and certain particular passages, especially the simile of the myrtle in the description of Lavinia ('Autumn,' 209 ff.), "As in the hollow breast of Apennine," &c., have been ascribed with more or less of assurance to his pen, and even cited as examples of his power of dealing with blank verse.

The evidence is mainly derived from an interleaved copy of the 1738 edition of the 'Seasons' existing in the British Museum, with corrections, made in preparation for the edition of 1744, in the handwriting of Thomson himself and of another person, with whom apparently the author was working. This second handwriting was confidently pronounced by Mitford,

to whom the volume once belonged, to be that of Pope, and apparently his opinion was shared by the British Museum experts of the day. This opinion has been combated on general grounds by Mr. Churton Collins, and Mr. Tovey, in his edition of Thomson, informs us that the British Museum authorities of the present time are confident that the handwriting is not that of Pope. Nevertheless Mr. Tovey still clings, on the whole, to the Pope theory, and in his critical notes he regularly cites the corrections of the second hand as proceeding from Pope.

Having undertaken to write a memoir of Thomson for the "English Men of Letters" series, I conceived it to be my duty to identify the author of these interesting contributions to the final text of the 'Seasons,' and I began by satisfying myself that the hand could not possibly be that of Pope. I was not able to discover in it any one of the characteristic features of Pope's hand, and I am at a loss to conceive how any expert in handwriting can have identified the two hands, though to a superficial observer there might seem to be some general resemblance.

The next step was to endeavour to find out whose hand it actually was, for Mr. Tovey and others were evidently right in saying that it was that of some literary friend, and not of a mere amanuensis. The names which naturally occur to one's mind are those of Young, Mallet, and Lyttelton. The handwriting, however, is not that of Young, and I therefore proceeded to make myself acquainted with Lyttelton's, by reading the original letters from him which are to be found among the Newcastle Papers. I became convinced almost at once that the handwriting of the unknown corrector was his, and a minute comparison soon made it a matter of certainty. I need not here enter into technical details, but I am sure that no competent person can compare the hand of the corrector with that of Lyttelton without coming to the same conclusion as myself.

After all, Lyttelton is *a priori* the most probable person. He was in close communication with Thomson at the period when this revision was made, apparently 1743, the year of Thomson's first visit to Hagley, and he had a high appreciation of his friend's poetical work and much interest in its revision. It was he who undertook, as executor, the charge of Thomson's literary property, and superintended the editions of his works which came out in 1750 and 1752, assuming with regard to them a far larger amount of editorial freedom than can be conceded even to one who claims to be perfectly acquainted with "the intention and will of the author" in regard to corrections. Moreover, if we compare the style of the passages contributed to the 'Seasons' by the hitherto unknown corrector with that of Lyttelton's poems, we shall find that our conclusion is still further confirmed. The well-known simile of the myrtle, for example, has certainly some resemblance to a passage in Lyttelton's graceful 'Monody to the Memory of his Wife':—

So, where the silent streams of Liris glide,
In the soft bosom of Campania's vale,
When now the wintry tempests all are fled,
And genial Summer breathes her gentle gale,
The verdant orange lifts its beauteous head:
From every branch the balmy flow'ers rise,
On every bough the golden fruits are seen;
With odours sweet it fills the smiling skies,
The wood-nymphs tend, and the Italian queen.
But in the midst of all its blooming pride
A sudden blast from Apenninus blows,
Cold with perpetual snows:
The tender blighted plant shrinks up its leaves, and dies.

On the whole, it may be taken as fairly proved that the person who joined with Thomson in revising the 'Seasons' in the year 1743 was his friend George Lyttelton (not yet titled, I may observe, for he succeeded to the baronetcy in 1750, and was not made a peer till 1757); and to him belongs the credit of the passages which have often been ascribed to Pope.

G. C. MACAULAY.

'JAPAN BY THE JAPANESE.'

AN answer is due to Baron Suyematsu for his criticism in the *Athenæum* of September 17th of my notice of Mr. Stead's book of the above title.

The 'Mannyōshū' was compiled by Yakamochi about the middle of the eighth century. The title is first mentioned (so far as I know) by Tsurayuki in his celebrated preface to the 'Kokinshū' ('Poems Old and New'), written in the tenth century, and is not, probably, the invention of Yakamochi, very many of whose own verses are included in the collection. The expression is not Japanese at all, but a word consisting of three Chinese vocables—*man*, *yō*, and *shū*. *Yō* and *shū* are not used (so far as I know) as independent words in Japanese, certainly not in the tenth century. *Man*—or *ban*—means a myriad or myriads, or, as the highest numeral in old Chinese or (rendered *yorodzu*) in old Japanese, an indefinitely large number. Thus we have *manzai* or *banzai*, *secula sæculorum*; *bammin*, all the people; *bambutsu*, all things, *i.e.*, creation, &c. It is travelling out of Chinese or Japanese lines to render it, what it is not, as = million. There is a word *oku*=100,000,000. I have not met with it in old Chinese or Japanese, nor can I at this moment recollect any word at all = million. To talk of a million gems or pieces of poetry would be an absurd hyperbole. There are in the 'Mannyōshū' 4,496 poems, of which only 262 contain more than 31 syllables (10–15 words). A myriad is not a hyperbolic expression for that number, and is, I think, more poetic than "million." *Yō* does primarily mean leaf (Japanese *ha*). But the character (*yeh*) also means age or period (*Ming yeh*, period or age of the Ming dynasty, see Giles's 'Dictionary'). Part of the character is the character *shih*=generation, age; but on this I lay no stress. *Shū* (Japanese *atsume*) does mean "collect." But "garner" is a legitimate, if slightly poetized synonym, and a more appropriate expression, for the 'Mannyōshū' is not a mere heap or collection, but a store of poems arranged (but incompletely) according to time and subject. I must be brief, and summarize the views of the earliest of the commentators (Keichū), and the latest (the author of the 'Kogi'), as set forth in the useful Hakubun edition: "Manyō to ifu daigō ni tsukite ryōsetsu ari, hitotsu ha yorodzu no koto no ha no gi to shi, hitotsu ha yorodzu no yo no gi to seri." "There are two opinions as to the meaning of the title 'Manyō'—one is a myriad (or myriads) of leaves (*ha*) of speech (*koto*); the other is a myriad or myriads (*yorodzu*) of ages." The first meaning is based upon the opening sentence of Tsurayuki's preface, which I venture to render (paraphrasing slightly): "Of Japanese poetry [as distinguished from Chinese] the soul of man is the seed, whence groweth the tree that beareth the countless leaves of speech." But personally I prefer the latter meaning, and so I believe did Masazumi, the learned author of the 'Kogi' (published in the early eighties), and perhaps the title might be adequately rendered in old Japanese 'Yorodzu yo no Atsume,' in English 'An Anthology of Old Japan,' referring to a period ending a century or more before the invention of the title. The 'Kogi' gives many instances of this use of the character *yō* (*yeh*), which phonetically (*kariji*) might be read *yo*.

With regard to my review generally, I regret that my knowledge and experience of Japan, which began more than forty years ago, do not permit me to modify what I have written in a single particular. I am, however, glad that equal currency has been given to Baron Suyematsu's views, which will meet with all the consideration they deserve.

I may add one or two significant facts. Up to 1862 (I think) all the daimyos of Japan acknowledged the overlordship of the Shogun by resi-

dence in Yedo (Tokyo) and the annual *tojô* (sort of visit of homage to the Yedo Court). In 1865 the existing treaties made by the Shogun with the European powers were solemnly ratified by the Mikado (the immediate predecessor of the present occupant of the Japanese throne). The restoration war of 1868-9 was, therefore, technically a rebellion, the first object of which was the famous *jo-i* policy—out with the savage, i.e., the red-haired foreigner (*ketôjin*). Its justification must be sought in its results—the abolition of the dual government and the establishment of amicable foreign relations, in direct opposition to the watchword of its origin. How and why exactly the movement arose and was modified there are no sufficiently authentic (in a European sense) documents to show, but I have little doubt that one of the principal causes was the rejection of the Mito candidate for the Shogunship in favour of a member of the Kii house (one of the Three Exalted Families of Tokugawa lineage) upon the death of the Shogun Ihesada in, I think, 1858.

YOUR REVIEWER.

AN UNKNOWN POEM OF BEN JONSON'S.

It might be thought that of an author so careful to gather up all the fragments of his workmanship as Ben Jonson it would hardly be possible to discover any uncollected poems at so late a period as this. I have, however, been fortunate enough to light upon a very characteristic piece of verse by him which has never yet been printed. I have discovered it in a manuscript volume of poems which I purchased not long ago at Messrs. Hodgson's auction-rooms. The volume, I may mention in passing, contains much other valuable material, published and unpublished, which will be very serviceable to future editors of the poetry of the early part of the seventeenth century.

The volume in question is, in size, a small quarto, and the greater part of its contents is written in a bold and legible handwriting of the time. At the end, however, are some pieces in a different handwriting, which were evidently written at a later period. It is plain from its contents that the early portion of the volume was written at some time between 1630 and 1640, and probably nearer the former than the latter date.

As regards the poem which is ascribed in the volume to Ben Jonson (together with three or four other poems which are well known to be his), I do not think it will be necessary to say much by way of preface. That it is really Jonson's I do not doubt myself, nor do I think that there is much room for any one else to question its authenticity. Were my own copy of the verses the only one which ascribes it to him there might be some reason—if considered apart from the internal evidence which the poem itself furnishes—to class it among the doubtful works of Jonson; but fortunately it appears that there are at least two other manuscript copies of it, in which also his name is appended to it. The latter fact has been communicated to me by my friend Mr. Percy Simpson, to whom it is only fair that I should mention that he also had discovered the poem in the course of his researches on the life and works of Jonson. That evidence is surely sufficient; but even if the poem had been found without any indication of its authorship beyond its character and the style of the versification, I think we should have been justified in fixing upon Jonson as its probable author. Few persons, I think, will be disposed to contest this opinion after reading the verses.

THE GOODWIFE'S ALE.

When shall we meete agayne, and have a tast
Of that transcendent Ale we dranke of last?
What wilde ingredients did the woman choose
To make her drinke withall? It made me loose
My wits before I quenched my thirst. There came
Such whistles in my head, and such a flame
Of fiery drunkenness had singed my nose
My beard shrunk in for feare. Ther wer of those
That took me for a Comett: some a farr
Distance remote thought me a blazing starre.
The Earth mee thought, just as it was, it went

Round, in a wheelling course of merimente.
My Head was ever drooping; and my nose
Offering to bee a sutor to my toes.
My mouth did stand awry, just as it were
Labouring to whisper somewhat in mine Eare.
My pock-hold Face, they say, appeared to some
Just like a dry and burning hony combe.
My Tongue did swim in Ale, and joyde to bonst
Himself a better seaman than the toste.
Each Brewer that I mett, I kist, and made
Sutor to bee Apprentice to the Trade;
One did approve the motion, when he saw
That mine owne Leggs would the Indenturs draw.
Well sir, I grew starke madde: that you may see
By this adventure upon Poesrie.
You easily may guesse I am not quite
Grownne sober yett; but these poore lines I wright.
I only doot for this, that you may see
How though you payde for th' ale yett it payde mee.

It is not necessary for me to contend that these verses, humorous, spirited, and delightfully quaint as they are, make a particularly valuable addition to the writings of "rare Ben"; yet I venture to think that no lover of him, now that they are made known, would like to see them omitted from any future edition of his works.

BERTRAM DOBELL.

[On next page, paragraph foot of middle column, for "Mr. Bullen's" read W. H. Fitchett's.]

THE COMING PUBLISHING SEASON.

MR. JOHN LANE

announces: *Memoirs of the Martyr King, 1648-9*, by A. Fea, —Africa from South to North through Marotseland, by Major A. St. H. Gibbons, —Emile Zola: *Novelist and Reformer*, by E. A. Vizetelly, —*Fifty Leaders of British Sport*, by E. Elliott, portraits, with text, by F. G. Athalo, —*Italian Villas and their Gardens*, by Edith Wharton, illustrated by M. Parrish, —*Every-day People*, a new album by C. D. Gibson, —*Imperial Vienna*, by A. S. Levetus, illustrated, —*The Life and Letters of B. S. Hawker*, by C. E. Byles, —*With the Pilgrims to Mecca*, by Hadji Khan and W. Sparrow, —*Birds by Land and Sea*, by J. M. Boraston, —and *The Log of the Griffin*, by D. Maxwell. In Fiction: *A New Paolo and Francesca*, by A. E. Holdsworth, —Helen Alliston, by the author of 'Elizabeth's Children', —*Charmes*, by the Earl of Iddeleigh, —Sir Bevil, by Canon Thynne, —*The Specialist*, by A. M. Irvine, —Helen of Troy, N.Y., by W. S. Jackson, —Constance West, by G. R. Funshon, —*Before the Crisis*, by F. B. Mott, —*A Broken Rosary*, by E. Peuple, —a new military novel by Ex-Lieutenant Bile, —*The Manitoban*, by H. H. Bashford, —*The Tyrants of North Hyben*, by F. Dilmot, —and *Perronelle*, by V. Hawtrej. Poetry, *Belles-Lettres*, &c.: *Poems of Childhood*, by Eugene Field, illustrated by M. Parrish, —*Collected Poems of William Watson*, selected by J. A. Spender, —*Selected Poems of John Davidson*, —*Blanchefleur the Queen: an Epic*, by A. Wingate, —*Musa Verticordia*, by F. B. Money-Coutts, —*Books and their Writers*, by H. W. Levinson, —*Super Flumina: Angling Observations*, —*Otia: Prose and Verse*, by A. T. Kent, —*Peterkins*, from the German of Schubert by Mrs. John Lane, —*Egomet: Essays*, —*Gee Boy*, by C. Hooper, —*Help's Spanish Conquest in America*, newly edited by M. Oppenheim, Vol. IV., —*Shakespeare, Pedagogue and Poet*, by Dr. R. Garnett, —*The Literary Guillotine*, in the "Handbooks of Practical Gardening": *The Book of the Lily*, by W. Goldring; *The Book of Topiary*, by C. H. Curtis and W. Gibson; *The Book of Rarer Vegetables*, by G. Wyttles and H. Roberts; *The Book of the Iris*, by R. I. Lynch; and *The Book of the Scented Garden*, by F. W. Burbridge. In "The Country Handbooks": *The Woman out of Doors*, by M. M. Dowie; *The Stable Handbook*, by T. F. Dale; *The Kennel Handbook*, by C. J. Davies; *The Gun-Room*, by A. I. Shand. In "Living Masters of Music": Richard Strauss, by A. Kalisch; Sir Edward Elgar, by R. J. Buckley; Paderewski, by E. A. Baughan; Alfred Bruneau, by A. Hervey; and Joachim, by J. A. F. Maitland, —and several additions to "The New Pocket Library," "The Lovers' Library," "The Canvas Back Library of Popular Fiction," and the "Flowers of Parnassus."

MESSRS. J. MACLEHOSE & SONS

have in hand *The Principal Navigations, &c., of Hakluyt, Vols. IX.-XII.*, —From the Monarchy to the Republic in France, 1788 to 1792, by S. H. MacLehose, —*Early Scottish Charters*, with translations and notes by Sir A. C. Lawrie, —*Museums, their History and their Use*, by David Murray, 3 vols., —*Magna Carta, a Commentary*, by Wm. S. McKechnie, —*Transactions of the Glasgow Archaeological Society*, Vol. V., Part I., —*Collected Papers of the late John Oswald Mitchell*, —*Hakluytus Posthumus*, or *Purchas His Pilgrimages*, Vols. I.-IV., —*Coryat's Crudities*, a reprint of the original of 1611, in two limited editions, —*Law and Practice of Heraldry in Scotland*, by George Seton and J. H. Stevenson, —*Works and Life of Sir George Reid*, by Percy Bate, —

and *Catalogue of the Greek Coins in the Hunterian Collection in the University of Glasgow*, by G. Macdonald, Vol. III.

MESSRS. OLIPHANT, ANDERSON & FERRIER'S

autumn list includes James Watt, the concluding volume of the "Famous Scots" Series, by Andrew Carnegie, —*Samuel Rutherford*, by the Rev. Robert Gilmour, —*The Bible a Missionary Book*, by the Rev. R. F. Horton, —*The Religions of India*, by J. M. Mitchell, —*The Children of the Forest, a Story of Indian Love*, by Egerton Young, —*The Way of Life*, by James Jeffrey, —*Life's Nobler Penalties*, by the Rev. George H. Morrison, —*The Finest Baby in the World: Letters from a Man to Himself about his Child*, —*Winsome Womanhood: Familiar Talks on Life and Conduct*, by M. E. Sangster, new edition, —*If I were a Girl Again*, by Lucy E. Keeler, —*The Story of the Scottish Covenants*, by D. Hay Fleming, —and *Dr. Thomas M'Lauchlan*, by W. K. Leask.

THE WALTER SCOTT COMPANY

are publishing: *A Record of Spanish Painting*, by C. G. Hartley, —*Thomas Gainsborough, R.A.*, by A. E. Fletcher, —*The Story of the Violin*, by P. Stoeving, —*Musical Recollections of Besse Palmer*, —*Political Economy*, selected by W. B. Robertson, —in the "Two Readings" series: *Petroneia*, Cona Trimalchionis, translated by M. J. Ryan; *Dante's La Divina Commedia*, translated by Prof. Luigi Ricci; *Silvio Pellico's Memoirs*, translated by F. J. Crowest, —*Italian Grammar for English Students*, by Prof. Luigi Ricci. In Science: *A Study of Recent Earthquakes*, by Charles Davison, —a revised edition of *Electricity in Modern Life*, by G. W. de Tunzelmann, —*Science and Hypothesis*, by H. Poincaré, translated by W. J. Greenstreet, —*Petroleum*, by S. H. North, —*Diet and Hygiene for Infants*, by Dr. T. H. Alderson, —*Superstitions about Animals*, by F. Gibson, —and *Voice of Nature*, by the Rev. H. T. Perfect. Swedish Fairy Tales, by F. Berg, translated by T. Engdahl and J. Rew, —*Poems of Paul Verlaine*, translated by A. Wingate, —*Wild Flowers*, Poems by Mrs. Frank Howard, —*Vagivind*, a Poem, by C. I. Bowen, —*Christ and Criticism*, by the Rev. J. Gamble. In Fiction: *The Shellback's Progress in the Nineteenth Century*, by W. Runciman, sen., —*Mavourneen*, by M. L. Johnston, —*The Compact*, by M. J. Evans, —*The New Delilah*, by E. S. Terry, —and new volumes in the "Hero" Series, the "Emerald," "Oxford," and "Million" Libraries.

MR. ELKIN MATHEWS'S

list includes: *The Gate of Smaragdus*, by Gordon Bottomley, decorated by Clinton Balmer, —*A Chaplet of Verse for Children*, by Mrs. Alfred Baldwin, with illustrations by John D. Battin, —*A Chest of Viole*, by John Todhunter, —*The Hundred Windows*, by H. D. Lowry, —*Sweetbriar, a Pastoral Play*, by Dorothea Gore-Browne, with illustrations by Edith Calvert, —*Days of Old Rome*, by Arthur Lewis, with illustrations by Edith Calvert, —*A Flock of Dreams*, by Elizabeth Gibson, —*Whistler's Art, Dicta, and other Essays*, by A. E. Gallatin, —*The Bosun and the Bob-tailed Comet*, by J. B. Yeats, with illustrations by the author, —*Plays by J. M. Synge*, —*The Fortune-Seeker*, by Evelyn Moore, —*Love in a Mist*, by P. Wheeler, —*Fancies*, by H. A. W. Wood, —*A Selection from the Poetry of Lionel Johnson*, —*Admirals All*, by Henry Newbolt, with additions, —and *Calendarium Londinense*, the London Almanac for 1905, with etching by W. Monk.

MESSRS. BEMROSE & SONS'

list includes: *Memorials of Old Devonshire*, edited by F. J. Snell, with numerous illustrations, —*Memorials of Old Herefordshire*, edited by the Rev. Compton Reade, with numerous illustrations, —*The School of Faith, Sermons by Bishop Weldon*, —*The Word and Sacraments*, and other Papers, by the Rev. T. D. Bernard, —*A Sacrament of our Redemption*, by the Rev. Griffith Thomas, —*Prayers on the Ten Commandments*, by Canon Meyrick, —*Through Many Voices*, a novel by Danby Earl, —*Across the Great St. Bernard*, by A. R. Sennett, with drawings by H. Percival, —*Garden Cities in Theory and Practice*, by A. R. Sennett, 2 vols., —*The Church and Priory of St. Mary, Usk*, by B. Rickards, —*Traces of the Norse Mythology in the Isle of Man*, a paper by P. M. C. Kermode, —*The Uses and Wonders of Plant Hairs*, by Kate E. Styan, illustrated, —*The Official Report of the Church Congress, October, 1904*, —revised editions of *Railway Maximum Rates and Charges*, by M. B. Cotsworth; and *The Scientific Angler*, by David Foster, compiled by his sons, —and several calendars and almanacs.

MR. H. R. ALLENSON

announces: *Some Views of Modern Theology*, by the Rev. E. W. Lewis, —*The Joy of the Religious*, by the Rev. Edgar Rogers, —*The Coming of Christ*, by the Rev. J. Warschauer, —*The Eternal Will*, by J. S. Stanyon, —*Where Eden's Tongue is Spoken Still*,

by H. E. Thomas.—River Scenes of Merrie England, illustrated, by G. B. Vaile, — new volumes in "Allenson's Sixpenny Series," including Robertson's Sermons; Belief in God, by Prof. A. W. Momerie; and Anti-Nunquam, by Dr. Warschauer, — and new editions of Thoughts on Prayer, by Bishop Boyd Carpenter; Great Souls at Prayer, by Mary W. Tileston; and Sermons to Boys and Girls, by the Rev. J. Eames.

Literary Gossip.

WHEN Thackeray visited America in November, 1852, to deliver his lectures on the English humourists, he formed the acquaintance of Mr. and Mrs. Baxter and their family, of New York, and the acquaintance developed into a close friendship, which lasted, in spite of absence and separation, until his death. Thackeray, when he was in New York, was a frequent and welcome visitor at the "Brown House," as he termed the Baxters' residence and during his absence he corresponded regularly with the family. A selection of his letters, arranged, with an introduction, by Miss Lucy W. Baxter, will be published by Messrs. Smith, Elder & Co. in this country, and by the Century Company in the United States, on the 8th inst., under the title 'Thackeray's Letters to an American Family.' The volume includes also three letters to Miss Libby Strong, niece of Mr. Baxter, who was an inmate of the "Brown House" during both of the visits of the novelist to America, and a number of facsimiles of letters and original drawings by Thackeray.

MESSRS. SMITH, ELDER & Co. will also publish on the 12th of this month a first series of 'Retrospects,' by Emeritus Professor William Knight. The volume will include reminiscences of, and letters from, Carlyle, F. D. Maurice, Tennyson, Browning, Martineau, Matthew Arnold, Gladstone, Short-house, and many others who were personal acquaintances of the writer.

MR. HENRY JAMES, who, after an absence of twenty-two years, is now exchanging surprising greetings with the newer New York, has decided to make a prolonged tour through the States, not returning to England for eight or nine months. In the result we are to have a book about 'America Revisited,' by an observer of obviously unique opportunities. Mr. James has an eye, and he is, in any case, the first writer familiar with the America of a past generation to write of the present one. Moreover, his long exile enables him to study "home" with almost the detachment of a European.

MESSRS. J. M. DENT & Co. announce the early publication of an entirely new translation of the complete works of Tolstoy, edited and translated by Prof. Wiener, who is Professor of Slavic Languages and Literature at Harvard University. Prof. Wiener was born and educated in Russia, and the scenes and life depicted by Tolstoy are as familiar to him as to a native. This complete Tolstoy will comprise twenty-four volumes, and will be uniform with Messrs. Dent's novels of Balzac. Besides including the works not permitted in Russia, it also contains a number of works never before translated into English, such as the exhaustive 'Critique of Dogmatic Theology'; there are

also poems written in Tolstoy's youth, never before given to English readers. The bibliography which accompanies this edition includes a list not only of Tolstoy's own publications, but also of the books and magazine articles about him in English, French, German, and several other languages. The most original feature of this edition is a "thought index" to the complete works, an alphabetical concordance to every important thought and idea in Tolstoy. There will be about a hundred and fifty illustrations, reproduced in photogravure and etching, by well-known Russian, French, German, English, and American artists.

THE project of publishing a history of the counties of Wales in connexion with, and on the general scope and plan of, the 'Victoria History of the Counties of England,' has been found impracticable, for various reasons. The committee which had the matter in hand are, however, considering a fresh scheme for a series of Welsh county histories on modern lines, and hope shortly to submit particulars of it to the public.

MR. ELKIN MATHEWS has in hand in his "Vigo Series" a volume of lyrics by Dr. John Todhunter on musical themes, entitled 'A Chest of Viols.' These poems are suggested by pieces of music of many schools from the sixteenth-century contrapuntists to Tchaikowsky and Dvorák.

By the death of Lafcadio Hearn, on September 23rd at Tokyo, we lose the most brilliant of writers on Japanese life. He was born of Irish and Greek parents, and had a varied experience of American journalism before he went to Japan and settled in Tokyo as a professor of English. His many books on Japan, written in an attractive, impressionistic style, put vividly before the Western public a life and lore of which but little was known, and were consequently widely read.

PROF. WILLIAM MACNEILE DIXON, of Birmingham University, has been appointed Professor of English Language and Literature in Glasgow University. A son of a missionary, the Rev. William Dixon, he was born in India in 1866. He was elected Professor of English Language and Literature in Mason College, Birmingham, in 1894, and has published 'English Poetry from Blake to Browning' and 'A Tennyson Primer.'

THE REV. WILLIAM DOUGLAS PARISH, who died on September 23rd, will be remembered as the author of the 'Dictionary of the Sussex Dialect,' a work which was the result of scholarly and continuous observation during a long life spent in genuine Sussex. From Firl (pronounced Furrel) he went to Selmeaton (pronounced Simson), and held the vicarage in the latter village for over forty years. Mr. Parish's dictionary is not a dry etymological compilation, but a book so abounding in quaint examples of the speech of Sussex folk that the reader inevitably catches much of the traditional spirit of the dwellers under the South Downs.

WE omitted by accident last week the title of Mr. Bullen's new naval book, which is 'The Commander of the Hironelle.' We also note that Mr. Boothby's 'A Bride from the Sea' is published by Mr. John Long, not by Messrs. Ward, Lock & Co.

THE scene of Miss Frances M. Peard's new novel, entitled 'The Ring from Jaipur,' which will be published by Messrs. Smith, Elder & Co. on the 12th inst., is laid in India, and the characters are mainly Anglo-Indian, while the background is in the Devonshire country not unknown to readers of Miss Peard's books. The fortunes of husband and wife are dissident, but ingenuity brings about reconciliation.

WE are glad to see from the annual report that the success of the first volume of the 'Dante Society Lectures' has emboldened the committee to give these periodical publication. The Friday readings of the Dante Society will be resumed next week, and the first sessional lecture on 'Dante and the Papacy' will be delivered by the Rev. Henry T. Cart on November 16th.

YORK POWELL is, as we have noted, to be the subject of a memoir which is in good hands. But we doubt if he would not have preferred

the wiser choice,
A life that moves to gracious ends
Thro' troops of unrecording friends.

It will certainly do a selfish world good to know how "deedful" that life was, how widely operative. An instance of York Powell's kindly forethought, if not a premonition of grave import, may be worth recording. Early in October, 1902, he informed the Secretary of the London Association of Correctors of the Press that he would give three annual donations in memory of his friend Rawson Gardiner, who had been a liberal contributor to the same cause. Enclosed were three cheques, two postdated October, 1903, and October, 1904, and a letter stating that if the writer should pass away before the cheques could be presented, his executors would doubtless honour them. The Correctors of the Press have now the melancholy pleasure of including the generous scholar who passed from us last summer among the subscribers to their Jubilee Pension.

MR. WERNER LAURIE is issuing this month the first book on the war, 'The Campaign with Kuropatkin,' by Mr. Douglas Story, who was the first correspondent attached to the Russian army.

THE *Scottish Historical Review* for October contains papers on the Scottish peerage, by Mr. J. H. Stevenson; on Earlsferry, once celebrated as a route across the Forth, by Mr. George Law; and on Scottish industrial undertakings before the Union, by Mr. W. R. Scott. There are also biographical notices by Bishop Dowden, Mr. A. F. Steuart, and the veteran record scholar Mr. Joseph Bain, besides articles on old parochial charities and Montrose's campaigns. There is 'printed for the first time the fifteenth-century poet John Shirley's account of the capture and captivity of James I. Prof. Sanford Terry tilts at the orthodox tradition of Claverhouse "Castle."

THE Elizabethan Society at Toynbee Hall opens its winter session on Wednesday, when Mrs. Stopes will give an evening lecture on 'The Culture of Sixteenth-Century Women.'

'BEFORE THE CRISIS,' a novel just announced by Mr. John Lane, deals with the years immediately preceding the national

crisis of civil war in the States, when the famous John Brown, of Ossawatimie, first stirred the hearts of his countrymen by his deeds of daring. The novel is by a new writer, Mr. Frederick B. Mott, who has lived on the frontier of Southern Kansas, where the story is laid.

A LATIN comedy by Abraham Fraunce, called 'Victoria,' has remained in MS. at Penshurst Place, apparently ever since it was presented by the author to his patron, Philip Sidney (then not yet knighted). It is mentioned in the Report on Penshurst MSS. made by the Historical Manuscripts Commission, but it has otherwise been little noticed. By the kind permission of Lord De L'Isle and Dudley, the comedy has lately been transcribed by Prof. G. C. Moore Smith, of Sheffield, and it will appear before long in Prof. Bang's 'Materialien zur Kunde des älteren Englischen Dramas' (Louvain, Imprimerie Uystpruyst).

A CUNEIFORM inscription of great historical value has been acquired by the British Museum. This is the foundation-tablet of Tukulti-Ninip, who ruled over Assyria about 1275 B.C., and conquered Babylonia in the time of the Kassite Dynasty. It was found near Kaleb Shergat, and will shortly be published with a full transcription and translation by Mr. Leonard W. King.

WE have to announce the death, which occurred after a short illness, of M. Paul Glachant, professor at the Lycée Condorcet, at the early age of thirty-nine years. M. Glachant was the author of an able study on 'Chénier, Critique et Critiqué,' and (in collaboration with his brother, M. Victor Glachant) of an 'Essai Critique sur le Théâtre de Victor Hugo.' M. Glachant was a son of the Inspector-General of Public Instruction and a grandson of Victor Duruy.

The death is also announced of Señor Manuel Ossorio y Bernard, the highly esteemed Spanish author, who is generally regarded as one of the most perfect masters of the purest Castilian style. He was the author of some romances which were very popular in Spain, and of a certain number of clever comedies. He edited and compiled many works, notably a 'Galería Biográfica' of Spanish artists of the nineteenth century. His last work was a biographical appreciation of Spanish public men of the last two centuries. Curiously enough not one of his books is to be found on the shelves of that excellent institution the London Library, and only one, 'Pues Señor,' is mentioned in Messrs. Mudie's foreign catalogue.

THE most interesting of recent Parliamentary Papers is the first volume of a Report by the Historical Manuscripts Commission on the American Manuscripts at the Royal Institution, being the Headquarters papers of successive British Commanders-in-Chief during the War of Independence. The price of the volume is 2s. 3d. We have also to note the appearance of the Annual Report of the Board of Education (5½d.); of the Annual Report of the Medical Officer of the Local Government Board, alluded to in 'Science Gossip'; and a Report on Commercial Instruction in Germany (5½d.).

SCIENCE

The Complete Motorist. By A. B. Filson Young. (Methuen & Co.)

To the man who owns a motor-car, or whose friends use this method of locomotion, or who himself has any thought of obtaining one of the vehicles of the future, this handsome book should, and probably will, appear a thing of beauty and a joy likely to prove enduring. Even the reader who (before his reading of this book) has never felt the slightest interest in the subject can hardly fail to be moved and quickened from his indifference, if only by passing thrills, so lucid and spirited is Mr. Young's treatment of motoring and all its ramifications and concerns. A better book of the sort we do not expect to see. It is modestly written, yet as full of valuable and practical information as any text-book; technically sound, with the knowledge that only experience can supply, yet as picturesque, as romantic, as literary, and as genuinely interesting as any novel.

There are over three hundred pages in the volume, and more than a hundred excellent illustrations. It has an exceptionally good index, and the table of contents is well arranged. The whole work is adequately fitted for purposes of reference, and its technical descriptions and explanations are at once practical and definite, yet such as to be within the comprehension of the reader who is without knowledge of mechanics. After referring to other well-known books dealing with his subject, the author says in his preface:—

"But, so far as I am aware, no amateur of automobilism has hitherto attempted to deal single-handed with the whole subject—historical, technical, critical, practical, human, and sentimental. That this is an ambitious task no one is better aware than I, but the absence or reluctance of better qualified men is my excuse for making the attempt. I have tried to write the kind of book that I myself wanted to read when I first became interested in motoring, but that did not exist then, and I fear, in spite of my efforts, does not exist now..... Professional engineers will, I hope, be tolerant of technical shortcomings, and remember that these pages are written by an amateur for amateurs, and that the point of view throughout is that of the private user of motor-cars."

This explanation does credit to the author's modesty, and we need only add that it is a great tribute to the fascination of automobilism that any man should have acquired the technical knowledge which Mr. Young displays in this work.

The first chapter, entitled 'The Evolution of the Motor-Car,' deals with the various trials and experiments which began (so far as these records go) in the eighteenth century, and ended in the Gordon-Bennett race of this year. The pictures in this section, showing Stevin's sail-driven carriage in the year 1600 and the Nuremberg coach in 1649, are particularly interesting, and doubtless some of the illustrations of the first steam carriages of the nineteenth century will be novel to many a modern driver of mechanically propelled vehicles. The next chapter brings us to the difficulties with which the present-day beginner at motoring is confronted:—'The Inevitable Friend'—'Brass and Paint'—'The Modest Ad-

vertiser'—'The Crystal Palace Nightmare' (referring to the Crystal Palace Automobile Show), &c. Then the petrol motor itself is considered from the mechanical point of view; its parts, powers, peculiarities, and limitations are ably described. In chap. iv. we come upon a comprehensive and lucid disquisition upon the respective merits and capabilities of the most representative sorts of motor-car at present on the market. The author shows very clearly how legislation has retarded the growth of the motor industry in England, and handicapped our manufacturers in their race with the French and German engineers for supremacy in the motoring world. The great importance of this struggle has, perhaps, even now hardly been realized in this country. As a fact, it may fairly be said that the motor industry is unlike almost all other industries at the present time, in that it is certainly on the up-grade. There can be nothing more certain than that the demand for every description of motor-driven vehicle must increase every year; swiftly or slowly, spasmodically or regularly, it must increase. There are not so many businesses about which one may say as much with certainty; and one cannot but regret that legislation should have done so much to give other countries a long start. But Mr. Young has confident hopes of our catching up our foreign competitors, though no man could appreciate more warmly than he the excellence of such cars as the famous Mercedes. But whilst seeing, as all must who know anything of the subject, the present superiority of machines like the Mercedes, the De Dietrich, De Dion, Panhard, and the rest, Mr. Young fully realizes the possibilities that are before manufacturers who can turn out cars like the Napier, the Lanchester, and the Wolseley.

The steam car and the electric motor carriage are fully dealt with in two succeeding chapters, and one sees that, pending the improvement of the electric motor (by the solving of the problem of storing electric power), the author thinks of the steam car as something regarding which the last word has by no means been said. Indeed, even as it stands to-day, such a steam car as the S. M. is one which may well commend itself to the man of moderate means as the best possible motor for his purposes. The future is with electricity—of that there can be no doubt; but at the moment, whatever Mr. Edison's friends may say, the electrically driven carriage cannot be regarded seriously except as a luxurious and agreeable vehicle for city use, or for the pleasure of residents in a country house in which an electric plant is installed. The difficulty of recharging the electric car as at present constructed prohibits its use in long journeys or for cross-country work and touring.

After this comes an eminently sensible and instructive chapter upon the selection of a motor-car, in which the needs and purses of all classes are considered, from those of the millionaire, who wants the finest car that money can produce, to those of the larger class who, having no more than a couple of hundred pounds to spend, yet wish, if possible, to secure a means of redis-

covering what is so much a forgotten feature of England to many people, the open road.

There follows a chapter upon light cars, and here we think the author might have permitted himself a little more space for the elaboration of a theme of infinite interest to the majority of those whose thoughts just now are turned in the direction of motoring. Another explains the way to use and run a car, to learn to drive it, and cope with its eccentricities. This latter is a particularly valuable section, and the paragraph which deals with the folly of knowing only the handle-ends of one's levers, and remaining in ignorance of the operations beneath the chassis which are controlled by those levers, is one which should be specially printed and hung upon the walls of the motor-house of every tyro who has money enough to enable him to gratify his desire to be propelled "by a pint of paraffin." His own and other lives depend upon this point, and after these he may consider the valuable machinery, the expert contrivances and mechanical treasures that lie helpless at the mercy of the enthusiast who fancies that because his purse is long enough to satisfy sellers, and his fingers strong enough to move throttle and ignition levers, he is fitted to take the helm of an engine capable of developing the power of fifty horses.

A chapter follows upon the care of the motor-car, and if its instructions are faithfully observed a good deal less will be heard of breakdowns. After this some pages are devoted to the important subject of tyres. Mr. Young might well have entered more fully into the question of the use and effects of solid tyres, and he has omitted to mention the capacity which non-skidding bands have in the matter of wearing out the tyre cover to which they are fixed; but what he has to say about the treatment and care of pneumatic tyres is very much to the point. The question of accessories—that fatal temptation to the novice—the cost of up-keep, and the management of continental tours, have each their own chapter, and are adequately considered.

The two chapters which remain are perhaps the pick of the whole volume. The first is called 'A Packet of Letters,' the second 'The Open Road,' a borrowed phrase, but one well applied in this connexion. The letters are from Lady Jeune, Sir Horace Plunkett, Mr. Strachey, Mr. Jarrott, Major Lindsay Lloyd, and Mr. Kipling; and the last-mentioned contributes some passages which are as humorous and graphic as anything in the stories which made his name. The motor has assisted him in his discovery of amazing England, he says, and says it very well. For this reason, and because he has suffered in the cause of its improvement, he loves it. His theory with regard to its effect upon Englishmen and English animals is delightful reading. The final chapter, called 'The Open Road,' is a piece of inspired journalism, and, possibly, better even than that. It is a really fine descriptive tribute to the fascination which the driving of powerful motors has for very many people. It is also a fine description of motor-racing, and of the influence of the automobile upon modern life in England.

Considered from the literary point of view, this is a chapter Mr. Young may be proud of. From the casual reader's standpoint it is notable, and calculated to influence the public mind towards motoring as a sport and an industry. It forms a fitting conclusion to a remarkably good book.

Birds in their Seasons. By J. A. Owen. (Routledge.)—Inasmuch as this is a cheap work, suitable for young people, it should not be taken too seriously, and although its four coloured plates are crude, yet no great amount of pictorial art can be expected for half-a-crown. The birds mentioned are mostly well-recognized British species, and the information given is, as a rule, correct, though there are some startling exceptions. It is hardly to be believed that a kestrel can single out a peewit from a flock and kill it after a chase, for not many peregrine falcons can perform such a feat; nor is it easy to accept the statement that a buzzard can be driven by hunger to attack an ox. Insanity or antagonism offers the only possible explanation, if indeed there be any truth in the story, which appears, from the context, to have been made in Germany. Some of the author's experiences in that country are, however, agreeable reading, especially the description of a nesting-place of the goshawk, as well as of an eyrie of the osprey on the shore of Lake Constance. The index is exceptionally good, and very neatly planned.

A NEW edition of Lord Avebury's *Scenery of England* (Macmillan & Co.) has recently been issued in a smaller and cheaper form. The amount of matter is in no way lessened, but the type is smaller and most of the illustrations have been slightly reduced in size. In its present style the volume is uniform with the author's 'Scenery of Switzerland.'

Science Gossip.

THE Annual Report of the Medical Officer of the Local Government Board (8s. 3d.) includes a report by Dr. Gordon on pollution of the air, which is largely concerned with that practice of oratory which our scientific advisers are beginning to treat as almost as dangerous as coughing, sneezing, or even spitting. The *Athenæum* expects to live to see the Houses of Parliament closed for ever as centres of bacterial infection.

MR. FISHER UNWIN has in the press a volume by Mr. Arthur H. Beavan, entitled 'Birds I have Known.' The work deals with the habits of birds in many lands and on many seas. It is written in a simple and popular style, and is intended for the general reader as well as for the naturalist. There will be many illustrations.

THE city of Heidelberg is about to erect a monument to the memory of Peter Henlein, for whom the invention of watches is claimed. Henlein was born in Nuremberg in 1485, and died there in 1540. The monument will cost over 1,000*l.*, of which sum the greater portion will be subscribed by the Municipality, and the remainder by the German Society of Watch-makers. Tradition states that the watch was first invented at Nuremberg in 1477, and, if that is so, Henlein could scarcely have been the actual inventor. But, as is the case with many other inventions, Henlein may have perfected an earlier idea. Watches do not appear to have found their way into England until 1577.

THE moon will be new at 5^h 25^m (Greenwich time) on the morning of the 9th inst., and full about an hour before noon on the 24th. The planet Mercury is at greatest western elongation from the sun this evening (the 1st), and will be visible in the morning before sunrise until about the 10th, moving from the constella-

tion Leo into Virgo, and passing very near β Virginis on the 6th; he will be at superior conjunction with the sun on the 31st. Venus sets about half an hour after sunset, and is moving in a south-easterly direction; she is now in the eastern part of Virgo, and, after traversing Libra, will enter Scorpio on the 24th, and pass about 3 $\frac{1}{2}^{\circ}$ to the north of Antares on the 31st. Mars rises soon after two o'clock in the morning in the constellation Leo. Jupiter is at opposition to the sun on the 18th, and is brilliant all night in the constellation Pisces. Saturn is nearly stationary a little to the east of θ Capricorn, and sets before midnight after the middle of the month.

ENCKE's comet is now near γ Piscium, moving towards ϵ Andromedæ.

MEETINGS NEXT WEEK.

MON. Royal Academy, 4.—'Grounds for Painting,' Prof. A. H. Church.
— Society of Engineers, 7 $\frac{1}{2}$.—'Deep-sea Bristles and Foreshore Protection,' Mr. R. G. Allanston-Wilm.
WED. Entomological S.
THURS. Royal Academy, 4.—'Composition and Classification of Pigments,' Prof. A. H. Church.

FINE ARTS

OUR LIBRARY TABLE.

Paolo Veronese has appeared in Messrs. Newnes's "Art Library." The pictures are not well selected, a number of inferior school pieces being reproduced, while some of the artist's finest works (such as the figures of a woman and her son in the Louvre, and the incomparable frescoes of the Villa Maser) are omitted. Since it is just as easy to obtain photographs of these things as of most of those reproduced in the book, we cannot understand on what grounds they have been omitted. Even the allegorical groups of the National Gallery are not here. Mrs. Arthur Bell's introduction is, thanks to the story of the Inquisition, entertaining enough; but we wish that she had given the story of the purchase of the 'Family of Darius' for the National Gallery in full. It was bought for 13,500*l.*, a price which seems small enough now, but roused such indignation at the time that, we believe, the adviser to the Trustees who secured it was dismissed.

TITIAN'S 'Sacred and Profane Love' is the first reproduction in *Great Masters*, Part XXII. (Heinemann). It is woolly and lithographic in effect, and some of the tone contrasts appear to us distorted, notably the white of the drapery across the nude figure and the dark tones of the vase she holds, against the sky. 'The Portrait of a Lady,' by Terborgh, from Mr. George Donaldson's collection, is clear and sharp in the detail, and the quality of the black dress is well rendered, but the background is chalky and dull. Sir Charles Tennant's Reynolds, 'The Little Fortune-tellers,' is the subject of an admirable reproduction, but Mantegna's 'St. George' can hardly be praised.

Part XXIII contains Velasquez's 'Lady with a Fan,' at Hertford House; Lancret's 'Fête Galante,' from Sir Algernon Coote's collection; 'The Rape of Europa,' by Veronese, in the Doge's Palace; and Rembrandt's 'Portrait of an Old Woman,' in Mr. Hugh P. Lane's collection. All are good reproductions, the last remarkably so.

Part XXIV. offers Greuze's 'La Coquette,' from Sir Algernon Coote's collection, certainly one of the most brilliant works by a painter who had glimmerings of real artistic power, which he corrupted as few artists of his generation did. Sir Martin Conway's defence of Greuze is an ingenious appeal to uneducated taste. The question is not so much whether artists dislike him or not as whether those who endeavour to cultivate a catholic taste, and to recognize merit of whatever kind, do not yet on the whole condemn Greuze. We think few such would agree with Sir Martin Conway's plea. A por-

trait by Alvisé from Mr. George Donaldson's collection is an excellent reproduction of a fine picture, which students of Venetian art will be glad to possess. Of the attribution, however, we are by no means certain. The Ildefonso altarpiece of Rubens appears in a reproduction brilliant as regards light and shade, but rather woolly in surface. We get, further, a fairly good rendering of the so-called 'Danaë,' in Sir Martin Conway's collection, the most charming of all Lotto's works. It is odd that Sir Martin Conway should state that it has not been reproduced heretofore, since a reproduction of it occurs in Mr. Berenson's book from which he quotes.

AUTUMN SALONS.

SINCE the idea of an autumn Salon in Paris first took root, some two or three years ago, a great deal has been published on the scheme. It has met, and continues to meet, with much criticism; it is urged that there are already too many Salons, and that an autumn exhibition having all, or nearly all, the official patronage of the two great institutions of the spring will be detrimental to art. It is not necessary to enter here into the arguments for and against the scheme, but it may be pointed out, as a matter of historical accuracy, that the autumn Salon is neither a novelty nor an innovation. At least two, and probably many more, of the Salons of the earlier years of the last century were held during the autumn. That of 1804, for instance, was opened on September 18th, and that of 1814 on November 1st. If the catalogues of the intervening years were consulted it might be discovered that the custom was a general one. During the "thirties" and "forties" of the nineteenth century the opening usually varied between March 1st and March 15th.

It seems to have been forgotten, also, that an autumn Salon of a highly interesting character was held in the Palais des Champs-Élysées in 1883, and I think that a few particulars of it will be read with interest on the eve of the opening of an exhibition which promises to become a permanent institution. So many of the men who took part in that Salon have passed "with the coming of the yellow leaves" (as Henri Murger has so happily expressed it), and have fallen into line with the immortals, that going through the daintily printed catalogue is very much like wandering in a cemetery—and yet not entirely like that, for, happily, there are still a few remaining with us of those who were represented. To one of the greatest of all, Bastien-Lepage, the exhibition was, if one may hazard a mixture of metaphors, his willow-song, for the tragedy of his short life had entered upon its final stage.

The successful inauguration of this Salon was largely due to the restless energy of M. Jules Ferry, who signed the rules and regulations concerning it on July 28th, 1882, as *Ministre de l'Instruction Publique et des Beaux-Arts*. Briefly put, the regulations provided for an "Exposition Nationale" of works by living artists, to be held at the Palais des Champs-Élysées from September 15th to October 31st, 1883, to be composed of the most remarkable works of French and foreign artists accomplished since May 1st, 1878. The number of works by each exhibitor was not limited, although the exhibition itself was to be restricted to 800 pictures, 200 drawings, 300 sculptures, 50 architectural designs, and 150 engravings. There were many other rules, which need not be given in detail, except one, which provided for free openings of the exhibition on Thursdays after midday and on Sundays from 10 A.M. The various committees were publicly installed on Friday, April 20th, 1883, when M. Jules Ferry pronounced a charming little address to the assembly, in which he declared that they had

the "confiance tout entière" of the Government. "Nous ne faisons pas ici," he declared, "concurrence au Salon annuel; nous ne faisons du Salon annuel ni la copie ni la satire; le Salon est une chose; l'Exposition nationale est une autre chose. Les deux institutions correspondent à des inspirations, à des préoccupations, à des intérêts différents."

The principal officers were: for painting, M. Meissonier, President; MM. Gérôme and Cabanel, Vice-Presidents; for sculpture, M. E. Guillaume, President; M. Cavalier, Vice-President; with M. E. About as one of the two Secretaries; for architecture, M. Th. Ballu; and for engraving, M. Henriquel-Dupont, President, and the Vicomte Delaborde as Vice-President.

There was a general desire to make this exhibition a success, and private collectors as well as public museums vied with one another in sending their most representative examples. The provenance of most of the pictures is duly indicated, and the dates are given of those which had appeared at the various spring Salons; many of the pictures were still the property of the various artists. A highly important point is noted—a point which, if it had been observed by the various Salons in France and by the Royal Academy in London, would have prevented a vast amount of confusion—the size of each picture is carefully recorded. Over 100 of the pictures were reproduced in the 1883 issue of the *'Annuaire illustré des Beaux-Arts'* of F. G. Dumas.

It is obviously impossible to give anything like a full *résumé* of the various exhibits, but it will be interesting to pass in brief review a few of the more important works, which from various points of view have an interest to-day. Sir Lawrence Alma Tadema's single picture 'Le Modèle du Sculpteur: Vénus Esquilina,' better known in England as 'A Sculptor's Model,' is one of the several pictures painted in 1878. Bastien-Lepage lent six, of which three were portraits; the others were 'Les Foins,' exhibited at the Salon in 1878, and since acquired for the Luxembourg; 'Saison d'Octobre,' exhibited at the Salon of 1879, and Lot 13 in the artist's sale at the Galerie Georges Petit in May, 1885; and 'Les Blés Mûrs,' the beautiful harvest landscape with the woods of Réville in the distance. M. Paul Jacques Baudry was represented by two works from the Salons of 1881 and 1882: 'La Glorification de la Loi,' which forms the ceiling of the Cour de Cassation, and 'La Vérité,' which was the property of the Comtesse de Beaumont. M. Paul Bernad (to whom reference was made in the *Athenæum* of last week, p. 422) lent his great picture with the title of 'Après la Défaite,' which was in the Salon of 1880. Five of the six items by Léon Bonnat were portraits, one of which, L. Cogniet, is now in the Luxembourg, and another was of M. J. Gigoux, who himself contributed three of his works to the same exhibition.

M. Bouguereau's single picture, the 'Naissance de Vénus' (Salon, 1879), is also in the Luxembourg. The two Bretons were both represented—Émile Adélaïde by five pictures, all of which appeared in various Salons, and Jules by seven, of which 'Le Matin' was the property of M. C. Sedelmeyer, and from the Salon of 1883. The veteran Alexandre Cabanel was represented by ten pictures, nearly all portraits; J. C. Cazin by three, one of which, 'Ismaël,' was lent by the Luxembourg, from which gallery M. Cormon's 'Cain' (Salon, 1880) was also lent. The single example of M. Dagnan-Bouveret, 'Vaccination,' was lent by Mr. Turner, and realized 1,500 guineas at his sale at Christie's on April 4th last year; it was painted in 1882. There were eight by Jules Dupré; and Fantin-Latour, whose death was chronicled in the *Athenæum* of September 3rd, was represented by a portrait in oils, a study for a portrait in pastel, and by one of his lithographs,

'Baigneuses'; the latter two were in the Salon of 1882. Both Harpignies and Hébert were well represented, each by seven pictures, and J. J. Henner by six, chiefly portraits; Josef Israëls lent three. The more important of the two by Jean Paul Laurens, 'Les Emmurés de Carcassonne' (Salon, 1882), was lent from the Luxembourg; and from the same source came 'La Paye des Moissonneurs' (Salon, 1882), one of the three by L. A. Lhermitte.

Meissonier lent seven of his pictures, about which one might easily write a column or two without exhausting their artistic interest. At the time of the exhibition they were presumably all unsold. Perhaps the most important was that with the title 'L'Arrivée des Hôtes, now the property of Mr. G. W. Vanderbilt, of New York, by whose permission it was recently etched by Jules Jacquet. A somewhat larger picture 'Le Chant' was bequeathed by the artist to Madame Meissonier, who sat for the singer. The still larger picture, 'Le Guide: Armée de Rhin-et-Moselle, 1797,' belongs to the Baroness du Mesnil, of Paris; 'Saint-Marc (Madonna del Baccio)' was exhibited also at Antwerp in 1885, and at the Paris Exhibition of 1889, and is in Madame Meissonier's collection. There were also 'Les Tuileries, Mai, 1871,' and two portraits, one of Madame M..... and the other of Victor Lefranc; the last-named (like the above-mentioned 'Saint-Marc') is reproduced in Gréard's monograph on the artist. Meissonier's son, Jean Charles, was also represented by a single picture, 'Les Mariés de Village.'

Other great names arrest one's attention in turning over the leaves of the catalogue: H. W. Mesdag, for instance, whom one would have regarded as one of the venerables, but who is described as an "élève de M. Alma Tadema"; Maurice Boutet de Monvel (by whom there were five works); Puvion de Chavannes; James Tissot, with the four pictures of 'L'Enfant Prodigue,' which were bequeathed to the Louvre in 1902; Émile van Marck; and Émile Wauters, the Belgian portrait painter. From these few brief notes, therefore, it will be seen that the autumn Salon of 1883 was one of the highest historical interest. It is perhaps too much to expect the forthcoming Salon to be as important an affair as that of twenty-one years ago; but there can be little doubt that it will be of a very interesting character.

W. ROBERTS.

EARLY GERMAN ART AT THE DÜSSELDORF EXHIBITION.

III.

PAINTERS OF THE LOWER RHINE, COLOGNE, AND WESTPHALIA.

A PAINTER who shows certain points of contact both with the Sippenmeister and the Severinsmeister, but whose endowments are of a far higher order and whose personality is one of the problems of the Exhibition, is the author of the triptych from the cathedral at Aix-la-Chapelle (No. 56) with the Crucifixion and scenes from the Passion. One other work by this artist is known, the triptych formerly in the Lyversberg Collection, of which the centre is now in the National Gallery, ascribed to the School of Westphalia, and the wings at Liverpool. Often wild and extravagant in his themes, and repellent by reason of his contorted gestures and exaggeration in pose and expression, he is nevertheless an artist of extraordinary power, whom some art historians place between the Severinsmeister and Cornelis Engelbrechtsen. In his triptych at Düsseldorf (which might easily be overlooked, as it hangs in the most remote corner of the balcony at the top of the stairs) he shows an astonishing mastery in the drawing of the human form, and a developed feeling for colour and landscape surpassing anything ever

attempted by the Cologne masters. The catalogue gives the picture to an artist of the Lower Rhine of about 1510, without further comment, beyond a passing reference to the fact that three paintings akin to this triptych are in England.

A somewhat earlier contemporary of the Sippen- and Severinsmeister, but occupying an isolated position in the school, is that quaint painter the Meister des Bartolomäus (so called from his work in the Munich Gallery), who with his amazingly perfect technique and patient attention to the minutest details, his occasional affectation of pose, gesture, and expression, has received a larger amount of contemptuous abuse and fulsome praise than any other painter of the school, his detractors holding him up to ridicule as a primitive Carlo Dolci, while to his admirers he is the Crivelli of German art.

His earliest work here, the 'Adoration of the Magi,' lent from the Hohenzollern Museum at Sigmaringen (No. 44), is entirely founded upon one of Schongauer's engravings (B. 6). The weakness of the Cologne master, whenever he seeks to improve upon his model, is very apparent, notably in the awkward arrangement of the composition and in the insipidity of some of the types; the redeeming point of the picture is the colouring, which is of admirable quality. His dependence upon Schongauer in this and other works has led critics to assume that he came originally from the Upper Rhine, but he was also influenced, and to a greater degree even than his contemporaries at Cologne, by the works of Rogier van der Weyden, especially in his middle period. He must have been connected with Cologne as early as 1473, for a triptych in the gallery at Sigmaringen, which Dr. Firmenich-Richartz considers to be one of his first works, bears this date and was painted for the Cologne family of Van Rile; and most of his other known works were executed for churches in that city, his two celebrated triptychs in the Wallraf-Richartz Museum, which are brilliant examples of his extraordinary technique and colouring, having been painted for the altars of St. Thomas and of the Holy Cross in the Carthusian monastery there. His second picture in the Exhibition, 'SS. Andrew and Columba' (Mainz Gallery, No. 46), is a fine work of his late period; the presence of St. Columba might indicate that it came from the church dedicated to this saint at Cologne, and the close connexion between this picture and the panels at Munich, with St. Bartholomew and other saints, and in the National Gallery, with SS. Peter and Dorothea, makes it probable that they all formed one altarpiece in the church of St. Columba.

A third work ascribed to him at Düsseldorf is the small 'Holy Family' (No. 45, Sigmaringen), by no means a characteristic example, and perhaps, like the similar composition at Budapest, only a work of the school.

The Master of the Death of the Virgin, to whom seven works are ascribed at Düsseldorf, is no longer to be reckoned among the masters of Cologne, though three of his principal paintings were executed for that city; as a result of Dr. Firmenich-Richartz's researches, he is now identified with Joos van der Beke, of Cleves, who was a member of the Painters' Guild at Antwerp in 1511 and died there in 1540, and whose dated works fall between 1515 and 1530. Intimately connected with him, if not actually his pupil, was the last painter of any importance in the School of Cologne, the only one of all the artists hitherto mentioned who is known to us by name—Bartholomæus Bruyn, about whom we possess abundant information. He was born at Wesel in 1493, was a member of the Painters' Guild at Cologne in 1518, and later owned the workshop once the property of Stephan Lochner. He appears to have enjoyed a great reputation at Cologne, was twice elected a member of the

Senate, and a medal was struck in his honour in 1539; he died in 1559.

His earliest work here is the triptych with the Coronation of the Madonna in the centre (No. 66, Herr Hax, Cologne), painted for Dr. Petrus Clapis, a celebrated Doctor of Law and professor at the University, and a zealous opponent of the Reformation movement. He is represented at full length on the left wing, and on the right is his wife Sibilla von Bonenberg; the painter, no doubt by order of this devout donor, has encircled his head with a nimbus inscribed with the name of St. Ivo, the patron saint of lawyers, while his wife figures as St. Anne. The central composition is said to be almost identical with a picture of this subject at Darmstadt from the workshop of the Severinsmeister, and Bruyn may have served his apprenticeship under that master in early youth;* but the painters who exercised the determining influence on his development were Jan Joest of Haarlem,† whose altarpiece for the church of St. Nicholas at Calcar (No. 101), produced between 1505 and 1508, proves him to have been one of the greatest masters of the day, and Joos van der Beke. In 1516 Bruyn painted for the same donors, Petrus Clapis and his wife, the 'Nativity' (No. 67, Geheimrat von Kaufmann, Berlin), a characteristic night-piece, in which the light streaming from the body of the Infant Saviour strongly illumines the group of the Madonna and angels surrounding Him, dazzles St. Joseph, who enters with a lighted candle on the left, and is reflected on the faces of other figures, while the remainder of the scene is plunged in gloom; tapers burn on the prayer-desks of the donors, who kneel in front. The same composition, treated by a Dutch painter of the early sixteenth century, is lent by Freiherr von Brenken (No. 196), and another belongs to Herr von Kaufmann. All three were probably copies of a lost and once famous original by some Dutch master. In execution Bruyn's picture shows the closest connexion with Joos van der Beke, to whom it was once ascribed.

The two wings of an altarpiece from Essen (No. 67A) may perhaps be regarded as Bruyn's highest achievements, for soon after their completion he fell under the influence of the Italianized Flemings, with the most disastrous results. These works (the last remaining portions of the decoration of the high altar in the Stifts Kirche at Essen) were commissioned in 1522, and completed in 1525, the painter's receipt for the payment being dated December 20th of that year. The 'Nativity' on the left wing, which in composition again recalls the votive panel of Petrus Clapis (No. 67), bears the date 1524 on a column above the head of the donor, the Abbess Monica von Oberstein. The 'Adoration of the Magi' on the right wing is dated 1525. As a portrait painter Bruyn did excellent work throughout his life, and he is very well represented here by six examples: the likeness of that interesting personality Cornelius Agrippa von Nettesheim, painted shortly before his departure for France in 1524; the companion portraits of a young man and his wife of 1531, lent by Freiherr von Ketteler (Nos. 74, 75); another couple of 1534 (Nos. 76, 77), lent by Herr Simon, of Berlin; and an undated female portrait (No. 78), from the collection of Herr Hax.

A contemporary of Bruyn who came as a finished artist to Cologne from Worms was Anton Woensam (d. 1541). More widely known as a book illustrator and draughtsman on wood than as a painter, he is represented at Düsseldorf by one of his best works, the centre and left wing of a small triptych with the kindred of the Madonna (Nos. 84, 85, Freiherr v. Heyl

zu Herrnsheim, Worms), the right wing being in the gallery at Cologne. Another small picture with SS. Barbara and Catharine (No. 86, lent by the same owner) was originally painted for the Carthusians at Cologne, by whom Anton Woensam was frequently employed; the triptych was in all probability also produced for them.

The last representative of the School of Cologne was Barthel Bruyn the younger (died between 1607 and 1610), who carried on the traditions of his father as a portrait painter. From the Weber Collection comes his most celebrated work, the diptych with Peter Ulmer, Abbot of Bergen near Magdeburg, kneeling before the Man of Sorrows, dated 1560 (No. 80); and the Museum at Gotha lends the portrait of an elderly woman (No. 79), a somewhat repainted but good example of his art, which formerly passed as a work of the School of Holbein.

Far less known than the anonymous masters of Cologne are their somewhat earlier contemporaries in Westphalia. Except in the writings of Nordhoff, Lübke, and Aldenkirchen, and in a few scattered notices by Dr. Scheibler, little attention has been devoted to this school since the days of Passavant and Förster, and it has the merit and charm of being a comparatively untrodden field. The Exhibition contains nothing by Johann Koerbeke, who is traceable at Münster in 1446, and later was working for the convent at Marienfeld, by whom there are several pictures in the gallery at Münster; but the master who from one of his principal works is known as the Meister des Schöppinger Altares is well represented. He is considered to be identical with the painter who for years was known in the history of art under the strange-sounding name of "Jarenus." The supposed signature "Jarenus p." (pinxit) on a picture of the 'Descent from the Cross' at Wilton House was, however, shown by Woltmann to be simply a misinterpretation of "Nazarenus," and he also proved that this work was not, as formerly assumed, by the same hand as the large 'Crucifixion' in the Berlin Gallery, which came, it is said, from the Wiesenkirche at Soest, and for many years passed as the work of the Wilton House "Jarenus." The Berlin triptych and the wings belonging to it in the gallery at Münster are universally admitted to be by the same hand as the altarpiece at Schöppingen. Herr Ferdinand Koch, who has made a special study of this painter,* identifies him with a Johann von Soest who owned two houses at Münster, which he sold in 1487, and considers that he is in all probability the same as a painter Johann who a few years earlier was paid for executing frescoes in the old cathedral there, and whose works show many points of resemblance with those ascribed to Koerbeke at Münster. The Committee were able to secure for the Exhibition the wings of the Schöppingen altarpiece itself (No. 111), a picture first mentioned in the history of art in Schorn's 'Kunstblatt' of 1843 as "in the manner of Meister Jarenus." On the inner sides of the wings are represented scenes from the Passion, showing his characteristic types and a connexion with painters of the Netherlands; in many particulars, especially in the expression of the heads and in the colouring, he recalls the Master of the Lyversberg Passion.† The outer sides of the Schöppingen panels, representing the Annunciation and Nativity, the colour of which has faded considerably, differ in character from the compositions just mentioned, and are founded entirely upon four works by the Maître de Flémalle and his school—the 'Annunciation' of the Mérode

* In another of his pictures here, the triptych (No. 69) lent by Frau Bachhofen-Burkhardt, of Basle, Bruyn makes use of the composition by the Sippenmeister previously mentioned (No. 41, Count Landsberg-Velen).

† Jan Joest's birthplace is not known. He may have come originally from Wesel or Calcar (where his name occurs in 1480), but his settled home was at Haarlem.

* See 'Ein Beitrag zur Geschichte der altwestfälischen Malerei,' Münster, 1890.

† This master, to judge from certain distinctively Westphalian traits in his works, seems also to have been a native of that province, and, in spite of his close allegiance to his master in Cologne (the Meister des Marienlebens), his origin betrays itself from time to time.

altarpiece; the 'St. Barbara' of the Prado* a second 'Annunciation,' also at Madrid; and a drawing of this subject in the University Library at Erlangen. All these works must have been known to the Master of Schöppingen, who borrowed largely from them, especially for the arrangement of his composition and for the accessories, many of which are literally reproduced, though the altarpiece cannot be said to be an exact copy of any one of them, and the types differ widely from those of the Maître de Flémalle. The works of this last-named master seem to have been as popular among the Westphalians as were those of Rogier van der Weyden among their contemporaries at Cologne, and the catalogue refers to a number of compositions, more especially plastic works, which are traceable to this source. A further instance of this imitation is seen in the triptych from the Wiesenkirche at Soest (No. 120), dated 1473, the work of another anonymous Westphalian, whom the catalogue connects with the engraver Meister F.V.B. The picture contains incidents and figures borrowed from the compositions of the Master of Flémalle and his school, the 'Mass of St. Gregory,' on the outer side of one of the wings, being identical with a composition in the Weber Collection, which is considered to be the copy of a lost original by this much-discussed painter.

An earlier work by the Master of Schöppingen—crude in colour and often primitive in drawing and in the treatment of some of the subjects, but containing numerous types and figures which recur in No. 111—is the altarpiece originally in the church at Haldern, but since 1893 in the cathedral at Cologne. The wings, with scenes from the Passion, are exhibited at Düsseldorf (No. 111A), and hang in close proximity to the altarpiece from Schöppingen. The outer panels, with scenes from the history of St. John Baptist and from the legend of a bishop, are very much damaged; the background of these last is of a type often met with in Westphalian pictures—in this case black, with golden stars; in others red. We find examples of both in the galleries at Münster and Cologne, and in other places.

A painter who for many years must have been the leading master in Westphalia, and who with his developed feeling for beauty, charm and sweetness of expression, and grace of movement, represents a totally different tendency from that exemplified in the more realistic school of Koerbeke and Johann von Soest, is the Master of Liesborn, the sole representative of these anonymous Westphalians who is seen in our National Gallery.

In 1465 Henry of Cleves, Abbot of Liesborn, near Münster, consecrated the high altar and four side altars in the abbey church; the paintings there are referred to by the chronicler of this Benedictine foundation, who extols the splendour of the colour and gilding, but omits to mention the name of the artist. A fragment of the central composition (a Crucifixion) of the principal altarpiece is seen at Düsseldorf—a flying angel holding a chalice wherein to receive the blood of the Redeemer (No. 112, Münster Gallery), unfortunately much restored, and with a modern gold background. The head of the Christ on the Cross and various saints are in the National Gallery, and other angels belonging to the composition are in the collection of Major v. Loeb at Caldenhoff. Photographs of these last, and of three fragments which probably belonged to the same altarpiece—the head of a king from an 'Adoration of the Magi,' and two other heads of admirable expression—are exhibited in the same room with No. 112, and are the work of Prof. Lutorff, the editor of that excellent pub-

lication 'Bau u. Kunstdenkmäler d. Provinz Westfalens,' in which so many works of art in churches, private collections, and museums throughout Westphalia are reproduced from the editor's photographs.

The second work by the Master of Liesborn in the Exhibition is the beautiful group of five angels adoring the infant Saviour, a portion of a Nativity; part of the figure of St. Joseph is seen on the right. Up to 1807 the picture was in the Abbey at Liesborn; like No. 112, it now belongs to the gallery at Münster.

A close follower of the Master of Liesborn is the painter of the altarpiece from Lünen on the Lippe (No. 117), with the Crucifixion, Descent from the Cross, and scenes from the life of Christ and His mother on one wing, and on the other the Resurrection, Ascension, Descent of the Holy Ghost, and Last Judgment, a work once erroneously held to be a copy of the Liesborn altarpiece. The outer panels, with St. George and the Dragon and the Madonna and St. John Baptist, are by a later artist, who is believed by Herr Koch to be identical with the painter of the outer wings of the Amelsbüren triptych in the gallery at Münster (Nos. 81, 82 in that collection); these last were considered by Nordhoff to approximate to the manner of a painter re-discovered by him—Gert Imler van Lon, of Geseke, not far from Soest, who executed a work for the Benedictines of Willebadessen, near Paderborn, between 1505 and 1521 (now at Münster, Nos. 106–110), and to whom Dr. Scheibler ascribes besides two triptychs at Münster.

But the most important work in the Exhibition belonging to this group of Westphalians, the highest achievement of the whole school in the second half of the fifteenth century, is the splendid 'Crucifixion' from the church of St. Maria zur Höhe at Soest (No. 118), which combines all that is best in the art of the Master of Liesborn with the more vigorous and realistic qualities of Koerbeke. The large panel is filled, but not overcrowded, with figures; the incidents of the Passion, from the Procession to Calvary to the Entombment and Descent into Hades, are depicted with all the convincing realism of a graphic narrator, but without any of the grotesque and repellent details with which later Westphalians so often disfigure their panels. The crowd coming out of the city gate is admirably treated; in the expression of the heads, especially of those of the group of women in the foreground, of the St. Veronica and others, the artistic descent of this painter from the Master of Liesborn is clearly seen; but in his knowledge of composition and aerial perspective, in his feeling for space and treatment of landscape, with the beautiful distance of river and mountain losing itself in the golden sky, he shows himself in advance of his Westphalian contemporaries, so far as they are known to us by extant works, and on comparing this picture with the centre of the Schöppingen altarpiece, which treats the same incidents, the inferiority of Johann von Soest's endowments is strikingly apparent. The colouring of the altarpiece of St. Maria zur Höhe is warm and brilliant; the master frequently introduces that shade of sulphur yellow and vivid green for which Westphalian painters appear to have had a special predilection.

By the same hand is the 'Crucifixion' from Lippborg, which is now in a terribly injured condition in the gallery at Münster; the treatment of the subject is almost identical with that in the Soest altarpiece (No. 118), but the Lippborg picture is throughout much simpler in character, and is doubtless the earlier composition, which was later improved and elaborated by the master when commissioned to paint the panel for the high altar in one of the most important churches of Soest. From this work Herr Koch has bestowed upon the painter the name of the Master of the Lippborg Passion, and he assumes, with Nordhoff and Scheibler,

that, like the Master of Liesborn, he too belonged to the School of Soest.

The Meister von Lippborg leads us to the Brothers Dünwegge, to whom no fewer than ten works are ascribed, but in this case, as in that of the Cologne master of St. Severin, it seems more reasonable to regard the name as a collective one covering a number of closely allied works, for it is impossible to trace the same hand in all. The point of departure for all study of these masters is the great triptych (No. 123A) which is known to have been ordered from the two brothers in 1521 for the high altar of the Dominican Church at Dortmund. In the centre is the Crucifixion, on the wings the kindred of the B. Virgin and the Adoration of the Magi, and on the outer sides full-length figures of Christ as Salvator Mundi, the Madonna and saints, with the donor, a Dominican prior. The picture is of such immense size that no room could be found for it on the walls, and it is placed at a considerable height, resting upon the plaster cast of a detail from the cathedral of Aix-la-Chapelle, a screen of seven arches dividing the room in which are hung the earliest pictures of Westphalia and Cologne. The Dortmund altarpiece is therefore seen from both sides, but at this height it is difficult to form any opinion of the details of the painting. Those who have been able to examine it closely state that it is impossible to discern in it the hand of two painters, in spite of the circumstantial evidence of the document, which clearly names both artists as having been associated in the work.

The author of the catalogue has, however, endeavoured to distinguish between them, and believes that the elder brother, Victor, has portrayed himself and his family in the group on the left in the central composition, while the young man in the green cap on the right wing he takes to be the portrait of the younger brother Heinrich.

Of the history of these painters nothing is known; they may have come from Dortmund, and they certainly took as their model the works of the Master of the Lippborg Passion, even if they were not his direct pupils, and were affected in the course of their development by painters of the Lower Rhine and of the Netherlands. Another work here that seems undoubtedly by the author of the Dortmund triptych is the 'Crucifixion' lent from the Museum at Münster, though actually the property of the Berlin Gallery (No. 124), a work characteristic of this phase of Westphalian art in the treatment of different incidents, in the colouring, types, and landscape. The centurion on the right beneath the cross has the same features as the portrait head in the central panel at Dortmund, hence the catalogue in reproducing the picture ascribes it rather arbitrarily to Victor Dünwegge. Types somewhat similar in character to this head occur in the quaint picture painted about 1520 for the Rathaus at Wesel (No. 125), representing a witness to whom the oath is about to be administered standing before the judge, who points to a picture of the Last Judgment, and adjures him to speak the truth; an angel whispers in his ear, "Swor niet valscliek," &c., while a demon seizes his arm and urges him to swear "in alre Duwel Namen." Dr. Scheibler was the first to attribute this picture to the Dünwegges, and his attribution is admitted on all sides to be correct.

It is difficult to follow the catalogue in ascribing to these painters the 'Crucifixion' from Cappenberg, with a Carthusian donor, a member of the Schwansbell family (No. 123). The picture is by the hand of a Westphalian master of very distinct individuality, who, in his types, in the tone of his colouring, in his chalky flesh tints, and treatment of landscape, differs widely from the Dünwegges. By this painter, who has hitherto been designated the Meister von Cappenberg, a large group of works are known: a 'Cruci-

* The right wing of a triptych dedicated in 1438 by Heinrich von Werl, a Westphalian by birth, who lived at Cologne, and was one of the most celebrated Magisters at the University.

fixion' very similar to the one here exhibited, in the Munich Gallery, two early works at Caldenhoff, three pictures at Münster, and many more. To him some critics also ascribe the wings of the altarpiece from the church of St. Victor at Xanten, the centre of which is a magnificent example of the school of carving which flourished at Calcar about 1500. The paintings on the wings, with scenes from the legend of St. Anthony the hermit (No. 128), are unequal in merit, but in many particulars they seem more closely allied to the Master of Cappenberg than to any other known Westphalian, and the same may be said of the wings of an altarpiece (Nos. 126 and 127) with the Madonna and her kindred and an ecclesiastical donor, lent from the same church at Xanten.

In the two wings of an altarpiece from Rheinsberg (Münster Gallery, Nos. 121 and 122) it is hard to recognize with certainty either the Dünwegges or the Meister von Cappenberg, though they contain reminiscences of all these masters. In the 'Crucifixion' (122) the arrangement of the earlier Westphalian painters is adhered to, in which the arms of the two thieves are bent back over the arms of the cross and fastened by the wrists to a small cross-beam; and many other indications, both here and in the companion panel (121), seem to point to their being early works of a painter of this group. In his types this artist sometimes approaches the Dünwegges, and in his curious treatment of landscape, which is deep blue in tone, with rows of round-topped trees set side by side along the banks of a river, recalls the landscapes of the Master of Cappenberg, while in his bright, crude colouring, and in other particulars, he is absolutely individual and unlike any of these painters; it seems, therefore, permissible to assume that this Master of Rheinsberg is yet another distinct artist of the group.

Heinrich Aldegrever is, unfortunately, not seen at Düsseldorf, though as a native of Paderborn, and for many years a resident at Soest, where he was still living in 1555, we should naturally expect to meet him among his Westphalian contemporaries; but the Zum (tom) Ring family, who throughout the sixteenth century kept the best traditions of art alive at Münster, are seen to great advantage. Hermann, son of Ludger tom Ring the elder, is represented by a little portrait of himself dated 1544 (No. 130), and by the portrait of an architect (131), lent respectively by Rittmeister von zur Mühlen and Freiherr von Heeremann-Zuydtwick; Ludger the younger by no fewer than five examples. The portrait of himself, dated 1547 (No. 132, lent by Herr Paravicini Vischer, of Basle), is so admirable in colour and characterization that, were it not for the very explicit inscription on the parapet relating to the author of the work, it would undoubtedly have been ascribed to some artist of far greater renown. Not quite on a level with this work, but of considerable merit, are the remaining four portraits by him, which all bear his monogram, an "L" and a ring: the 'Burgermeister of Brunswick,' dated 1570 (No. 135, Münster Gallery); the portrait of a man in a tall black hat, holding a pink, dated 1572, and that of his wife, a lady dressed in the quaint Westphalian costume of the day (Nos. 135, 136, from the Von zur Mühlen Collection); and the portrait of a lady (No. 137, Weber Collection) standing in a panelled room, and attired in a costume very similar to that seen in No. 136. Both these last are curiously stiff and rigid in treatment, this effect being due in great measure to the nature of the costume worn by the sitters; but in the expression of the heads, in the quality and tone of the flesh, and in the modelling of the face and hands they are characteristic examples of this painter's work.

C. JOCELYN FROULKES.

First-Act Essay.

THE Academy has just published its card of lectures for the session 1904-5. Prof. Church begins his course on Chemistry on Monday next, and Prof. Thomson his on Anatomy on Monday, October 24th. Prof. Clausen continues his successful courses on Painting on January 9th, while the lectures on Sculpture and Architecture are not yet announced.

THE private view of Mr. E. H. Macandrew's Oil and Water-Colour Paintings and Sketches, and of the late W. S. Coleman's works, will take place on Saturday next at the Modern Gallery. These exhibitions will be open to the public from October 10th to November 5th. 'A Skirmish on the Yalu,' by S. Tozo, a Japanese war-artist, will also be on view in the Gallery.

THE autumn season at the Leicester Galleries, Leicester Square, opens to-day with an exhibition of over seventy-five water-colours, paintings, and pastels by Mr. Charles Conder, Mr. Rothenstein, and Mr. C. H. Shannon. The majority of the work exhibited has been recently executed.

WE have to record the death on Saturday last of Mr. Colin Hunter, A.R.A., a well-known member of the London Scottish group of artists. Born in Glasgow in 1841, Mr. Hunter was virtually self-taught. He had studios in Glasgow and Edinburgh in the early sixties, when he chiefly painted rustic subjects with figures. Subsequently he removed to London, where he resided for many years. He made his fame by pictures of fishing life, and it is by these that he will be remembered. He was a well-known exhibitor at the Royal Academy, the Royal Scottish Academy, the New Gallery, and the Glasgow Institute.

WE are sorry to notice also the death of Walter Severn, the son of Keats's friend. A capable artist and draughtsman, who was specially associated with the control of the Dudley Gallery Art Society, he did his best work as a promoter of applied art of various kinds in England.

MR. HERBERT MARSHALL has been elected Professor of Landscape Painting at Queen's College, Harley Street. His class meets on Wednesday afternoons, the first of which will be October 12th.

It is suggested, and not for the first time, in the Parisian press, that the various communes in Paris should form museums for the collection and preservation of documents, plans, pictures, &c., relating to the history of each particular commune. The idea is excellent, but does not seem to be very popular; and, unfortunately, the local museums already in existence are simply "starved." There is a very good one of its kind at Boulogne-sur-Mer, but that has to depend almost entirely on gifts, and the reference books in the library there are antiquated—its latest edition of Vapereau is thirty years old! The municipality of Choisy-le-Roi, where Rouget de Lisle lived and died, has just made an excellent start in the way of a local museum by purchasing the ancient Château du Pays, in which will be installed the *mairie*, and in which also will be arranged a municipal collection of relics and antiquities.

THE artists who find their inspiration in the picturesque districts of Rambouillet, Montfort, and Houdan have formed themselves into the École de Rambouillet, and have opened the first of what they hope may be a long series of exhibitions in the little village of Grosrouvre. The affair is of a very simple character—a well-lighted single schoolroom. The exhibition has attracted many visitors, including a number from Paris. The exhibitors include Pierre Prins, Madame Henriette Cousturier, Frank Boggs, and Pierre Gusman.

THE organizers of the Paris Autumn Salon (which will open on October 15th) have arranged

to include an exhibition of the works of Puvion de Chavannes, to which an entire room of the Grand Palais will be devoted. The exhibition will include a large number of the artist's best works, virtually unknown to the present generation, and will indicate step by step the successive developments of his genius. A similar exhibition will be held of the works of a living artist, M. Odilon Redon, whose vigorous originality is known to only a small circle of artists and collectors.

THE death is announced at Nancy (where he was born) of M. Émile Gallé, whose clever objects of art are well known in France. He was represented in the last Salon of the Société Nationale des Beaux-Arts, and several of his beautifully carved crystal vases are in the Luxembourg.—The death is also announced of Mlle. Sabine Méa, who was at one time an exhibitor of pictures of still life at the Salon, but of recent years had written extensively on art subjects. She contributed chiefly to *Le Rappel* and to the *Journal des Arts*. She made a special study of the French national museums, her articles on which were always worth careful study.

THE death, in his eighty-first year, is announced from Düsseldorf of the landscape painter Henry Lewis. It was chiefly through his instrumentality that the work of the Düsseldorf painters became known in England and America.

MUSIC

THE WEEK.

CARDIFF TRIENNIAL FESTIVAL.

'THE DREAM OF GERONTIUS' was given last Thursday week in the morning. This fine work has been often noticed, and each fresh hearing convinces us that the second part, in spite of many noble pages, especially the Angel's 'Alleluia' song and the 'Farewell,' has not the same uninterrupted inspiration as the first part. Dr. Cowen's reading of the music is objective rather than subjective, but in one respect it is most satisfactory. The composer at times adopts *tempi* slower than those marked in the score; Dr. Cowen, however, tries to prevent any feeling of dragging. Though the choir sang well, there were one or two slips, and there was no real *pianissimo* throughout the work, so that the mystic effect of certain choruses was not felt. We note these things, yet at the same time we are persuaded that a little more time for rehearsal, had that been available, would have worked wonders. The choir was conscious of difficulty; that consciousness produced a certain nervousness, and, as a natural result, over-accentuation. A praiseworthy attempt, however, to render justice to a great work deserves recognition. Mr. John Coates gave a quieter reading than usual of the Gerontius music, but one, to our mind, more impressive; Miss Foster sang the Angel music to perfection; Mr. Ivor Foster was good as the Priest; while Mr. Ffrangcon Davies gave an emotional yet restrained rendering of the music of the Angel of the Agony.

The second part of the programme opened with a tone poem, entitled 'In the East,' by Mr. Arthur Hervey. At the festival two years ago he produced two short tone-pictures which pleased greatly; his new work, given under his direction, also achieved success. It is comparatively easy to

imitate the tonality and rhythm of Eastern melody, but the composer has done more; his tones and colours reproduce Oriental mystery and languor, and not only has he caught the right atmosphere, but also the workmanship is effective. Mr. Hervey has endeavoured, so says the analyst, Mr. W. A. Morgan, "to paint in sounds certain scenes placed in an Oriental landscape." Modern composers — Strauss, for instance — seem afraid of giving written programmes, and as a rule it is undoubtedly better to allow the hearer to construct for himself some little story or romance to account for changes of mood in a work bearing a title; but in the case of a *genre* tone-picture, an outline of the scene or scenes a composer has in his mind would, we think, be welcome. Miss Muriel Foster sang in her best style two of Sir Edward Elgar's 'Sea Pictures,' and then the programme ended with Strauss's 'Tod und Verklärung.'

The concert on Thursday evening opened with M. Massenet's 'Eve,' which is called a Mystery in three parts. This work was produced in 1875 at the Paris "Société de l'Harmonie Sacrée" under the direction of the late M. Lamoureux. The music, with its soft, voluptuous melodies, its effective orchestration, has a certain charm, but we find no depth, no stamina in it, and no marked individuality; some passages, indeed, remind one strongly of Gounod. Though not a work of sufficient interest or importance for a festival, it served, however, to throw into relief Schumann's grand setting of 'Scenes from "Faust,"' and for this selection Dr. Cowen deserves all praise. The work was performed for the first time in England under Sir Charles Hallé at St. James's Hall, June 8th, 1882, and so far as we can make out has not been heard since in London. Prof. Prout had already given the third part of the work only three months before the Hallé performance, viz., at the Borough of Hackney Choral Association, March 6th, 1882. A few numbers were omitted at Cardiff, and it seemed a pity not to give the entire work; for that purpose 'Eve' might well have been sacrificed. The principal of the twelve soloists were Madame Blauvelt, Miss Maggie Purvis, and Messrs. Ben Davies, Ffrangcon Davies, and Ivor Foster. The performance was excellent. In the first part of the concert Miss Adela Verne played the Grieg Pianoforte Concerto with great success.

Friday morning was devoted to Verdi's 'Requiem' and Beethoven's Seventh Symphony. The Requiem was well rendered; the choir sang admirably, and the soloists, Miss Agnes Nicholls, Miss Muriel Foster, and Messrs. John Coates and Ffrangcon Davies, were at their best; a freer, more *rubato* performance, however, would have been more in accordance with the intentions of the composer. The English idea is to perform sacred music with soberness, we might almost say stiffness; even Handel would bear more freedom, more fire, but in an Italian work such things are indispensable. The symphony was finely played.

The evening programme commenced with the Third Act of 'Lohengrin,' with Miss Agnes Nicholls, Miss Maggie Purvis, and Messrs. Ben Davies and David Hughes as soloists. Much of Wagner's music, apart from the stage, of course loses point and

meaning; the earlier portion of the act in question, however, suffers little when thus given. Then it must be taken into consideration that a stage performance of 'Lohengrin' is probably a rare thing in Cardiff. In the second part of the programme Miss Nicholls and Mr. Ben Davies sang the duet from the first act of 'Walküre.'

Dr. Cowen conducted the choral ballad 'John Gilpin,' which he had written expressly for the festival. In setting Cowper's poem to music there was only one thing to do, viz., to try to make the latter as amusing as the former. Dr. Cowen is a skilled musician and a master of orchestration, and being thus equipped he has produced something really clever and humorous. The music is full of realistic effects, among which is prominent the braying of the ass which frightened John Gilpin's steed; but these effects being introduced in an episodic kind of way only provoke a passing smile; the music itself, displaying both skill and charm, has interest of its own. Solemn oratorios, serious cantatas, are excellent things, but all or nearly all the great composers loved to indulge in a joke, and frequently it was of a musical kind. Did not Kuhnau depict the falling to earth of Goliath by means of a descending scale, *glissando* according to tradition? Did not Mozart actually write a piece entitled 'A Musical Joke'? and did not Beethoven imitate the uncertain sounds of the bassoon player in a village band? We dwell on this matter because it has been said that such a work as 'John Gilpin' was unworthy of the festival. We cannot see it.

The novelty on Saturday morning was 'The Victory of St. Garmon' by Mr. Harry Evans. The libretto, by Mr. H. Elvet Lewis, treats of the "Alleluia" battle fought between the invading Picts and Garmon, pioneer of the Christian Church in Wales, and his native army. Mr. Evans is a Welshman, and we are pleased to record that his work, or rather he, was received with enthusiasm. There are many good points in his music, but also weak ones. Throughout the cantata the composer is striving to give utterance to his thoughts, but he lacks the skill and experience to do this thoroughly well. What is most promising is the individuality displayed, although as yet in a rough, uncertain manner. Composers are apt to fall into a Mendelssohn, or, worse still, into a Wagner groove, and often are not strong enough to get out of it. Mr. Evans is modern in feeling, but he follows no special master. The bass solo part was taken by Mr. Ffrangcon Davies.

The programme included 'The Desert,' by Félicien David, for orchestra and male chorus, a work which, when it was produced sixty years ago in Paris, was proclaimed a masterpiece by Berlioz. The conception is picturesque; some of the melodies are really Arabian, and the orchestration is piquant, but only in a small way is the 'Ode Symphonique,' as it is entitled, a masterpiece. At the present day it sounds somewhat rococo; Berlioz himself has come between it and us. The first of the two tenor solos is delicate; the second—chant of the Muezzin, an interesting specimen of Arabian florid song—is exceedingly quaint; both were well sung by Mr. Coates, the second to Arabic words. The various

numbers are connected by words, which were clearly recited by Miss Henrietta Cowen. In the evening 'Elijah' was given, when the choir made the finest display of the week. The Festival, on the whole, has been an artistic success, and Cardiff ought to work hard to make the next one still more important.

Musical Gossip.

THE thirty-fourth season of the Royal Choral Society begins on November 10th with 'Elijah.' The following dates are December 1st, January 2nd and 26th, February 16th, March 8th and 30th, and April 21st; and the respective works: Coleridge-Taylor's 'Scenes from "Hiawatha,"' 'The Messiah,' Sir A. C. Mackenzie's 'The Witch's Daughter,' Berlioz's 'The Childhood of Christ,' Berlioz's 'Faust,' 'The Apostles,' Handel's 'Acis and Galatea,' the 'Ode for St. Cecilia,' and 'The Messiah,' April 21st being Good Friday.

OF the four novelties announced for the coming season at Berlin, 'Roland of Berlin,' by Leoncavallo, is to be produced about the middle of November; 'Rübezahl,' by Hans Sommer, at the end of December; 'The Forced Marriage,' comic opera in three acts, by E. Humperdinck, at the end of January; and 'The Festival of Solhaug' at the end of February.

MR. DAN GODFREY commences his tenth series of Symphony Concerts at the Winter Gardens, Bournemouth, on October 6th. Only one will be given each week—not two, as formerly. Works by Strauss, Parry, Stanford, Elgar, German, Coleridge-Taylor, and Granville Bantock will be given, and all, it is expected, will be conducted by their respective composers.

THE late Mr. Samuel Butler, in his book 'The Authorship of the Odyssey,' published in 1897, says that he was led to take up the subject by having written the libretto and much of the music for a secular oratorio 'Ulysses,' on which he and his friend Mr. Henry Festing Jones had been for some time engaged. They had, in fact, been engaged upon it ever since the publication, in 1888, of their cantata 'Narcissus,' and at the time of his death, in June, 1902, Mr. Butler had completed his share of 'Ulysses.' Since then Mr. Jones has completed his part, and the oratorio will be published in piano score by Messrs. Weekes & Co. in the course of the next three or four weeks.

OWING to Dr. Richard Strauss being unable to accept any of the dates offered him, the projected performance at the Queen's Hall Symphony Concerts of his new 'Sinfonia Domestica' has been abandoned. It has also been announced that the same composer's tone-poem, 'Ein Heldenleben,' will be performed on Saturday, February 25th, instead of 'Don Quixote.' At none of the Symphony Concerts will more than four works be included in the programme.

THE Town Council of Vienna has decided to purchase for the city the house which Haydn bought in 1793, in which he wrote 'The Creation' and 'The Seasons,' and in which he died on May 31st, 1809.

MRS. THEODOSIA STEWART, the first lady who sang the title rôle in Vincent Wallace's 'Maritana' in the Southern hemisphere, has passed away in her ninetieth year.

NO dictionary of music has given the correct date of death of Pietro Castrucci, the distinguished violinist and pupil of Corelli; all except one, which has 1750, state that it took place in 1769. Mr. W. H. Grattan Flood has sent to the *Musical Times* for October documentary evidence—i.e., an extract from the *Dublin Journal* (Faulkner's) of Saturday, March 7th, to Tuesday, March 10th, 1752—

stating that his burial would take place "at five this Evening"—i.e., the 7th inst.—and in the next issue of the paper an account is given of the funeral. Mr. Dubourg, an orchestral leader in whom Handel placed great confidence, was chief mourner.

THE *Allgemeine Musik-Zeitung* of September 23rd states that Herr Weingartner has just completed two compositions for eight-part choir and orchestra ('Traumnacht' and 'Sturmhymnus') which will probably be first heard at Sheffield next year at the festival, of which the composer will be the conductor.

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 3.30, Queen's Hall.
MON.—SUNDAY LEAGUE, 7, Queen's Hall.
MON.—SAR. Promenade Concerts, 8, Queen's Hall.
SAT. Kubelik Recital, 3, Queen's Hall.
— SATURDAY CONCERT, 3.30, Crystal Palace.

DRAMA

THE SEX OF ARIEL.

A PARAGRAPH in the *Daily Chronicle* comments with an unfavourable implication upon what was said in the *Athenæum* concerning the Ariel in Mr. Tree's representation of 'The Tempest,' and asserts that "the feminizing is as un-Shakespearean in the case of Ariel as it is un-Biblical in the case of angels." That the stage directions, by whomsoever written, use the words "him" and "his" is conceded. This proves nothing. Ariel, at the first production of 'The Tempest,' was doubtless played by a boy, as was Miranda, no woman having then presumably been seen on the English stage. This fact may possibly account for the words in the stage direction. Subsequent to the Restoration, so far as records extend, Ariel has never been presented but by a woman, and he would be a bold manager who put the character in the hands of a man. Successive representatives of Ariel in the work of Shakespeare or the alteration of Dryden and D'Avenant, or that of Kemble, have consisted of Miss Robinson, jun., Mrs. Clive, Young Lady (Miss Field), Mrs. Farrel, Mrs. Forster (Miss Field), Miss Romanzini, Miss de Camp, Miss Meadows, Miss Bolton, Miss Foote, Miss Kate Terry, and Miss Henrietta Hodson. We have never heard of a male exponent. It would be to mete hard measure to Mr. Tree to censure him for doing what since the Restoration has always been done. Concerning what is said about the ungentlemanly language of Prospero, Dr. Hudson, one of the sanest and best of editors, says of the phrases he employs:—

"Prospero should not be supposed to say this in earnest, he is merely playing with his delicate and amiable minister."

Words such as "bird," &c., which Prospero employs to Ariel, are best suited to a feminine creature. Prospero, again, addressing Ariel, says, "Thou, which art but air," and of his associates asserts:—

These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air.

Ariel, at Prospero's bidding, makes herself "like to a nymph of the sea."

We prefer a less prosaic reading of spirit action than our censor employs, and are content to hold, with Milton, that

Spirits when they please
Can either sex assume, or both, so soft
And uncomposed is their essence pure,
Not tied or manacled with joint or limb,
Nor founded on the brittle strength of bone
Like cumbersome flesh.

We have not seen a masculine Ariel on the stage, and have no anxiety so to do.

Dramatic Gossip.

WE read with surprise and a certain measure of regret that the partnership between Messrs. Harrison and Maude, the most success-

ful of modern days, will terminate before long, and that when, with the beginning of next year, the newly constructed Haymarket reopens, it will be under the sole direction of Mr. Harrison. Mr. Maude is consequently in search of a new home, which he will naturally find in due time. There is neither temptation nor justification for us to inquire into the difficulties or disputes that have led to the disruption of a management which seemed to have taken fortune captive. Meantime the part of the bargee in 'Beauty and the Barge' will shortly be resigned for a time by Mr. Maude and undertaken by Mr. Giddens.

'THE LADY OF LOYAL HOUSE,' a four-act play by Mr. Justin Huntly McCarthy, has been given for copyright purposes at Margate.

MR. FORBES ROBERTSON has secured from Mr. H. V. Esmond a five-act play of modern life, with the intention of producing it in New York in January, and subsequently transferring it to London.

MR. J. COMYNS CARR has now completed the poetical drama which he has been writing for Mr. Lewis Waller, and it is to be produced by Mr. Waller in the course of the present season. The title of the play, which is in verse, is 'The Lonely Queen,' and the title part will be played by Miss Evelyn Millard.

THE Imperial will be closed during the first three days of the coming week, so as to permit of rehearsals of 'His Majesty's Servant,' which is to be given on Thursday. Michael Mohun, or Moon, its hero, an actor at the Cockpit in Drury Lane, was a captain in the army of Charles I., and subsequently a major in Flanders. Pepys notes that he was said to be "the best actor in the world." He was admitted to privileges by Charles II., but the actions assigned to him in the play are presumably fictitious.

ANOTHER drama of Restoration times is to be given on the 17th inst. at the Avenue, the management of which is about to pass into the hands of Mr. Maitland Dicker. It is by Mrs. Tom Kelly.

THE comedy which Mr. H. G. Wells has written for Mr. James Welch is said to be founded upon his 'Wheels of Chance.'

MR. GEORGE BERNARD SHAW, for whom happily the stage has much fascination, has written a one-act play, entitled 'How He Lied to her Husband,' which was produced on Monday at the Berkeley Lyceum Theatre, New York. It proves to be a satire upon his own play of 'Candida,' and was received with overwhelming acclamation by press and public.

MARLOWE's 'Doctor Faustus' is to be given at the Court on October 29th by the Elizabethan Stage Society with Mr. Hubert Carter as Faustus.

'THE TENTS OF ASSUR' is the title of a play by Mr. Thomas Bailey Aldrich, which Miss Nance O'Neil will give next month in America.

MR. GILBERT FARQUHAR has joined the company with which Sir Charles Wyndham will shortly visit the United States.

'LES TROIS ANABAPTISTES' is the title of a four-act comedy by MM. Alexandre Bisson and Berr de Turique which has been produced with marked success at the Vaudeville. Among the exponents are Madame Dayes-Grassot, who plays a female barrister, and Mlle. Marthe Regnier, whose recent performances at the Avenue are remembered.

THE next novelty at the Comédie Française, at present engaged in rehearsing 'Le Demi-Monde,' will consist of 'Notre Jeunesse,' by M. Alfred Capus, the heroine of which will be played by Mlle. Bartet.

TO CORRESPONDENTS.—J. C. H.—V. St. C. M.—E. D.—R. F.—received.
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